

THE NEW-YORK HISTORICAL SOCIETY QUARTERLY

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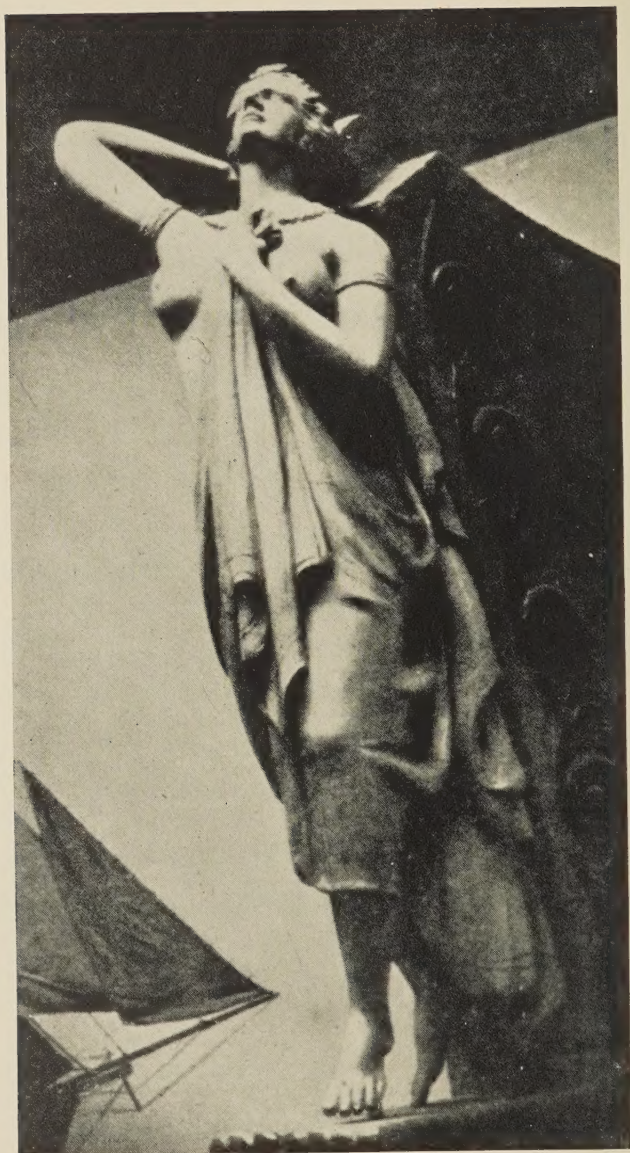
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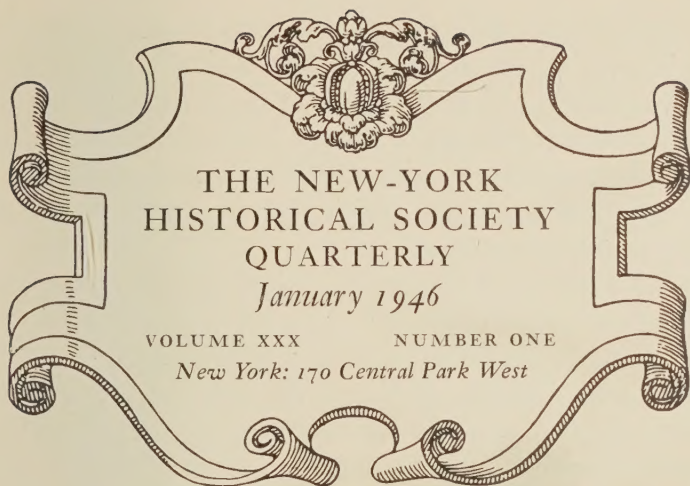
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GODDESS FROM THE GLORY OF THE SEAS
As she decorates the stairs at India House
New York City



SHIPS' FIGUREHEADS IN AND ABOUT NEW YORK

by GEORGE A. ZABRISKIE

THIS article may not have much of an appeal to the present-day reader—it's about ships' figureheads.

Figureheads, of course, date away back—to the days when man's only method of getting across a body of water was astride a fallen tree; the root was his figurehead. As early as 1000 B. C., Egyptians painted an eye on the prow of their vessels—a symbol of guidance or watchfulness to the navigator. The Chinese did the same on their junks—no eye, no see. The Malta fisherman felt that eyes were a necessary equipment for his boat to search out good luck, and as he considered his boat one of the family, she needed eyes. After the eye it was only a short step to the carved head, and the early Vikings "shot the works" occasionally by building what might be called dragon ships, with their dragon heads on the prow, tails at the stern and the moving oars at the sides looking for all the world like legs: no wonder primitive folk

Ships' Figureheads

were frightened by these ferocious-looking monsters of the deep.

Such were the progenitors of American ships' figureheads, those beautiful examples of the wood carver's art, and so widespread in the last century of ship building. Only a few remain in the environs of New York, once the busiest port for clipper ships sailing the seven seas, and it is of these for the most part that we shall briefly write.

Probably the most pleasing is "Neptune's daughter" from the *Glory of the Seas*, the last of the clippers built by Donald McKay, as graceful a ship as ever sailed and with lines forming a perfect setting for the Goddess designed for her bow. This delightful lady is now above the main stairway of India House, placed in much the same position as on the ship, so that visitors may view her from the proper angle. The carver, judged by the tooling, was probably the same Boston craftsman who turned out the "Galatea."

Just around the corner and ready to protect her stands "Sir Galahad" over the entrance to the Seamen's Church Institute on Coenties Slip. There is a lot of mystery concerning him: no amount of research has disclosed a ship by that name, nothing has been found to associate him with anything, and the Institute will bestow a medal upon anyone furnishing information leading to his identity. He is built of elm and as oak or elm was usually employed by English carvers because of its hardness and ability to withstand exposure and buffeting, he was doubtless the work of an Englishman. Oftentimes, therefore, figureheads like "Sir Galahad" outlived one vessel and were placed on another.

Colonial Americans preferred pine as softer and more workable, but they had their own troubles getting it. Pine trees were wanted by the Royal Navy for the making of masts and it was a criminal offence to cut any of the excessively large number marked for that purpose. Figurehead carvers resented this and protested, but to no avail. This condition lasted until the Revolu-

George A. Zabriskie

SIR GALLAHAD
Now above the
entrance of
Seamen's Church
Institute
New York
City



Courtesy of
Seamen's Church
Institute

tion, and that it rankled is evidenced by the design known as the "Pine Tree Flag—An appeal to Heaven," which appeared on the first American naval banner.

An old landmark of a figurehead is that of "Hercules" on the Montauk Highway at Hampton Bays, Long Island. This was carved by Dodge & Sharpe, Cherry Street, New York, for the ship of the line *Ohio*, declared by many to be a "perfect vessel of war." Her brilliant voyages are described by F. P. Torrey in his *Journal of the . . . Ohio . . . in the Mediterranean 1839-1841* and, as she was at Athens for a week, this was probably the reason why it was generally thought that the figurehead of Hercules was presented

by the Greek Government. Hercules remained with the *Ohio* until 1883, when he was removed at Greenport, Long Island, where the ship had been towed, and the problem of moving a figurehead of such size and weight was finally decided by December weather, which furnished ice-covered ground so that it could be dragged, tied to a cart, to its final resting place at

Ships' Figureheads

Canoe Place Inn, Hampton Bays, where romantic maidens may read the old legend inscribed on its pedestal:

*This is the strong God, Hercules,
His mighty tasks he did with ease,
One yet remains, womankind to please.
The maid who kisses his mighty cheek,
Will meet her fate within a week:
The one who presses his forehead,
In less than a year will wed.
No maid, nor matron ever taunted
Him with refusing what she wanted.
Though hewn of wood and patched with tin,
To all the Gods he is akin,
And the spirits of them all,
Hover over his pedestal.
So whisper what you wish the most,
Fair maid, it's yours and—the cost.*

Farther down the island there is at the East Hampton Historical Society a bust of George Appold from the ship of the same name, and across the island at the whaling museum of Sag Harbor is the bust of Thomas Jefferson from the whaler *Thomas Jefferson*.

Back in New York, many of us remember the grand figure-head that stood on the lawn of the Webb Institute of Naval Architecture. It was from the *Belle of Oregon*—a real belle too, dressed in an ornate costume, close-fitting bodice, draped skirt and French bonnet, holding in her outstretched arm a sheaf of wheat. She was carved by Charles A. L. Sampson of Bath, Maine, but alas! the belle may no longer be seen by New Yorkers unless they journey to the Mariners' Museum at Newport News, Virginia, where Mr. Huntington has enticed her along with "Jenny Lind" from the clipper ship *Nightingale*, and some seventy-six other ships' figureheads at this writing—the greatest galaxy to be found anywhere. Maybe this is as it should be: anyway New York has only itself to blame; there were plenty to be had only a half century ago. Now there are a few at the Marine

George A. Zabriskie



SOUTH STREET, 1878

Note the bowsprits nosing over the cobblestones, the figurehead on the ship to the right, and Brooklyn Bridge under construction in the background. Seamen's Church Institute was directly opposite the Erie Railroad Pier in the row of buildings displaying the numerous sailmakers' signs.

Courtesy of Seamen's Church Institute

Museum in town: "Columbia," a small figure probably from a river boat of that name, "Ceres," a full-length figure from an American ship of the same name, "Hercules," also a full-length figure allegedly from the U.S.S. *Constitution*—all loaned by the Downtown Gallery of New York City—and "Lady Lancaster," full length, full skirts and sleeves, thought to be from an American ship, loaned by Mr. Luke V. Lockwood.

In our own society there is the eagle carved and signed by "J. Bowers, 1861" and a German and a Spanish maiden which we acquired from Elie Nadelman. Here is the way they are spoken of by Mr. and Mrs. G. Glen Gould in *International Studio—A Magazine for Collectors* (September 1929):

The eagle is in some ways the most splendid of all. Not so heroic in size as the human figures, the vigor of his pose and the splendid carv-

Ships' Figureheads



ROSA ISABELLA
*In the Collection of The
New-York Historical Society*

ing of his feathers is evidence that this early New England craftsman [*Joe Bowers was really a New Yorker!*] knew something of his art as well as of eagles: it is a signed piece . . . and therefore of great interest to the collectors and antiquarian.

“Maria Spatz,” the German girl, has a red rose in her bosom; her green skirt, brown bodice and sleeves make pleasing color harmony with her black hair. . . .

“Rosa Isabella,” the Spanish maiden, is poised on her toes, and thus balancing she has danced above many a sparkling sea, with her white ribbons fluttering over her red skirt, her yellow bodice still gay, and the inevitable red rose nestling in the great masses of her flowing black hair. She doubtless sailed the Spanish Main in the days of buccaneers and pirates, and alas, has lost both of her beautiful arms. [*The upraised arm has since been restored.*]

Another interesting ship figurehead in New York is a full-length one of George Washington, owned by Messrs. Ginsburg & Levy, Inc., antique dealers on Madison Avenue. This figurehead was attached to the second story of the old Continental Hotel in New Brunswick, New Jersey, and was known and admired by

George A. Zabriskie

local citizens for many years although none seemed to remember the ship it came from. In 1930, with the hotel unoccupied, the figurehead became a menace to pedestrians and was ordered taken down and moved to the city dump. Then a group of citizens was formed for the purpose of raising the money to purchase and restore the figurehead, but before this was accomplished Mr. Ginsburg bought it, fixed it up as it was originally, and the firm has been trying ever since to trace the ship from which it came. No one seems to be sure. There were several named the *Washington*, but one, the *General Washington*, described by Henry Russel Drowne, a descendant of her Commander, offers a possible solution: he says that "His excellency, 'General Washington,' in elegant carved wood, as large as life, painted and gilded, embellished the head." Of course no original paint or gilding remains, but the figurehead is exactly life-size and could easily be that described by Captain Drowne.

Now we come to the last of



MARIA SPATZ

*In the Collection of The
New-York Historical Society*

Ships' Figureheads

the figureheads to be described here—those of the Frigate *Constitution*, “Old Ironsides,” and because of the uncertainties we may expect a come-back. Of only one thing we are sure and that is, there are scarcely two accounts alike and none appears to be final; so don't worry if this only makes a bad matter worse. When



EAGLE FIGUREHEAD SIGNED "J. BOWERS 1861"

Placed on "Old Ironsides" in New York 1861

In the Collection of The New-York Historical Society

the *Constitution* was launched on October 21, 1797, her first figurehead was the eight-foot carved figure of Hercules designed by William Rush and executed by John & Simeon Skillins. This was shot away in a battle with the Barbary pirates and while the ship was refitting in Lisbon—or maybe Malta—a new figurehead, representing Neptune, was affixed. This also was destroyed by gunfire, probably during the battle with the *Guerrière*, and was followed by a billethead.

There doesn't seem to be much or serious disagreement up to here: then in 1834, while the *Constitution* was undergoing repairs in the Boston Navy Yard, it occurred to the Commandant there, Captain Jesse D. Elliot, that he could perform no act more gratifying to the people of the United States than placing upon the bow of their favorite ship the image of their President. There were plenty of precedents for this—Washington, Adams, Jefferson, etc.—so he commissioned a Boston wood carver, Latham S. Beecher, to do the work. Beecher proceeded to carve him out of soft pine—not hickory—taking the figure of Jackson from the picture of him in the “Hermitage Scene” painted by R. E. W. Earle, who had married Mrs. Jackson’s niece. This showed Andrew with a cape draped loosely over his shoulders, carrying in his right hand a scroll and in his left a sailor’s tarpaulin hat. Now, that may have given Jackson a nautical touch, but nautical touch or not, “Old Hickory” was not liked in Boston and there was considerable hostility to his gracing, or disgracing, the old *Constitution*—so much so, that in a few days the feeling was such that a young Cape Codder, Sam Dewey by name and a captain in the Merchant Marine, determined to decapitate him. Taking advantage of a thunderstorm and a dark night he rowed off in a small boat from Gray’s Wharf to where the ship lay at anchor and working his way along in the shadow he reached a place where, unseen by the watch aboard, he began the operation of sawing off Jackson’s head. In this he was successful although, because of a metal bolt in the figure’s neck, it was necessary to saw through the mouth, and, when the next morning came with Jackson minus his head, there was the very Dickens to pay around the Navy Yard and much merriment elsewhere.

When the excitement wore off, Captain Dewey—same family as Admiral Dewey of Manila fame by the way—carried the head to Washington with the intention of presenting it to President Jackson. The latter was ill, however, so after Vice-President Martin Van Buren had a good laugh over the story, Dewey was



THE FIRST JACKSON FIGUREHEAD

Carved by Latham S. Beecher, Boston
Placed on "Old Ironsides" 1834

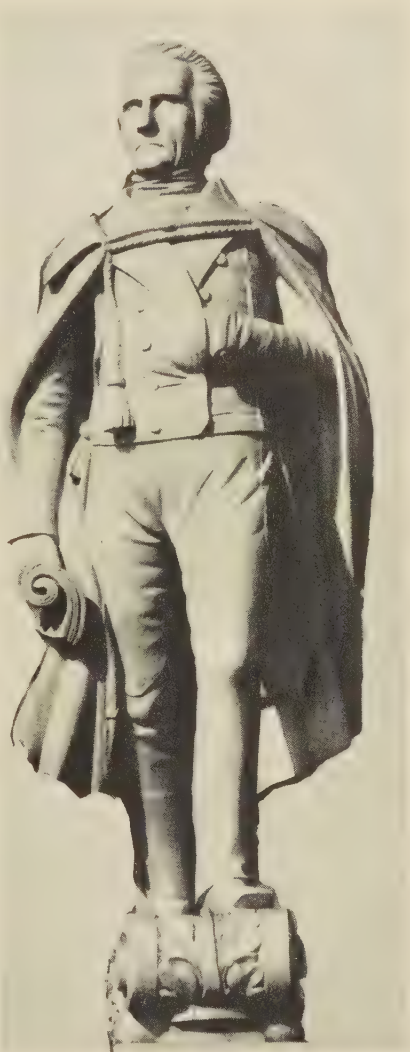
Courtesy of The Newark Museum Association

referred to the Secretary of the Navy, Mahlon Dickerson. Dickerson accepted the severed head, after giving Dewey a dressing-down just the same, and apparently retained it, as quite recently it was loaned by one of the family to the Marine Museum of New York.

Now, to go back to Boston Harbor where all the trouble started: there was the *Constitution* and "Jackson" without his head. What happened next? Some "authorities" claim that Beecher carved a new head, others that a canvas or American flag covered the decapitated figure and, after it was brought around to be refitted in New York, Jeremiah Dodge and his son Charles, famous ship carvers, carved both a head to repair the figure and an entirely new figurehead — which latter, according to the *New York Daily Advertiser* of March 16, 1835, was placed on the Frigate, so that this, then, is the one

that remained on her for so many years and is now at the Naval Academy at Annapolis.

But what became of the figurehead—with or without a head—carved by Beecher? Here is probably the true story, or anyway it's the one we believe. There used to be a New York dealer in nautical antiques named Max Williams—known to many members of this society: he enjoyed a good reputation and claimed to have purchased the Beecher figurehead of Jackson from a Jonathan Bowers, who had exhibited it in an amusement park near Lowell, Massachusetts, for a number of years. Annapolis officials are not convinced of this, but we are inclined to think that the roving spirit of Jackson, naturally a landlubber, became weary of the sea, and with a new head upon his shoulders felt perfectly at home and was willing to settle down in Lowell. When Max Williams' effects were auctioned off at the Ander-



THE SECOND JACKSON FIGUREHEAD
Carved by Jeremiah Dodge & Son, N. Y.
Placed on "Old Ironsides" 1835

Courtesy of The Magazine Antiques

Ships' Figureheads

son Galleries in 1925, "Andrew" was bid in by Mr. William B. Leeds: this gentleman presented him to the Seawanhaka Corinthian Yacht Club which in turn loaned him to the Marine Museum of New York, where he now holds forth—extra head and all—until further notice.

This clears up the story of the two Jackson figureheads, at least for the time being, but don't go away yet: at that same Williams' sale there was another figurehead also claimed to have been on the *Constitution*, following the Jackson now at Annapolis. This was a large golden eagle with outspread wings carved and fixed in place by Joe Bowers of New York, a fine carver of eagles, signed and dated 1861. This is the one now perched aloft in our Port of New York room, where he casts an eagle eye on what is happening below.

With the advent of steam and steel the art of wood carving went into a decline—the way of the clipper ship: true, there was a last gasp, 1870–1890, but it was definitely on its way out and even the cigar store Indian could not lift a hand to prevent it.

SOME "AUTHORITIES" CONSULTED

- A Descriptive Catalogue of the Marine Collection at the India House* (New York: 1935)
American Figureheads and Their Carvers, by Pauline A. Pinckney (New York: 1940)
"American Ship Figureheads," by Charles E. Harris, *American Collector* (May, 1939)
"The United States' Frigate Constitution," *American Magazine of Useful . . . Knowledge*, I (Boston: 1835), 84–87
The Clipper Ship Era, by Arthur H. Clark (New York: 1910)
The Frigate Constitution, by Ira N. Hollis (Boston: 1901)
United States Naval Institute Proceedings (November, 1927; September, 1928; June, 1929)

"F. CATHERWOOD Arch't'" (1799-1854)

by VICTOR W. VON HAGEN

DURING the second administration of Andrew Jackson, New Yorkers knew very well the name of Frederick Catherwood, for he was the famous artist-architect who had explored the tombs of ancient Egypt, drew the ruins of Baalbec, and had acted as consulting engineer to the terrible Muhammad Ali, Pasha of Egypt. And between the years 1838-1842 he operated a "Panorama" near Broadway on Mercer between Prince and Houston Streets, directly across from Niblo's Garden, whence patrons of this *Sans Souci*, befuddled by strong drink, crossed cobblestoned Broadway to enter a circular domed structure where they could be sobered by looking at Catherwood's huge Panorama of Jerusalem.

Panoramas, "where the eye was pleased without the brain being duly exerted," had a great hold on New Yorkers ever since John Vanderlyn had exhibited his "Versailles" at the Rotunda on City Hall Park North. Panoramas were the motion-picture of their day, the combination travelogue and historical-pictorial news-event. Done on heroic scale, they were huge circular canvasses, fourteen to twenty feet high and hundreds of feet in length. Catherwood had spent eight years in the Near East, drawing the ruins of ancient Egypt, before Robert Burford commissioned him to draw the ruins of Jerusalem, from which a panorama was made for exhibition in London. After that, Frederick Catherwood entered business as a panoramist himself, coming to New York in 1836, where he effected a partnership with George Jackson, bookseller. They rented the Mercer Street property in the block directly west of Niblo's from William

¹ The title of a book to be published in the fall of 1946 by J. J. Augustin, Inc., New York City, in an edition limited to 95 copies. Catherwood will appear also in an archaeological biography with "John Lloyd Stephens, Traveller," to be published by Alfred A. Knopf.

“F. Catherwood Arch¹”

Astor, and there erected their own Rotunda; all of which is gleaned from Catherwood's daybook in the small but unique collection of Catherwoodiana of The New-York Historical Society.² Other than providing the pleasure-mad New Yorkers with the thrill of arm-chair travel and rewarding Frederick Catherwood for his years of archaeological research in Egypt, the Panorama played the part of a *deus ex machina*: for it brought together John Lloyd Stephens and Frederick Catherwood. This acquaintance, born out of parallel travels in the Near East, metamorphosed into a deep friendship and so into an archaeological partnership which eventuated in the discovery of the lost Maya civilization.

What was this Catherwood? Who was this British-born artist-architect—the archaeological contemporary of Champollion in Egypt, the man who discovered the Maya civilization, who helped to perfect the daguerreotype-apparatus, built the first South American railway in British Guiana, surveyed California's first railway, and in New York designed Gothic buildings, fountains, and equestrian monuments? No one really knows. The libraries of the world merely write his name, in their catalogues, as

² Manuscripts in the Society's collection of Catherwood are:

A calling card: "F. Catherwood, architect, No. 4 Wall Street, New York."

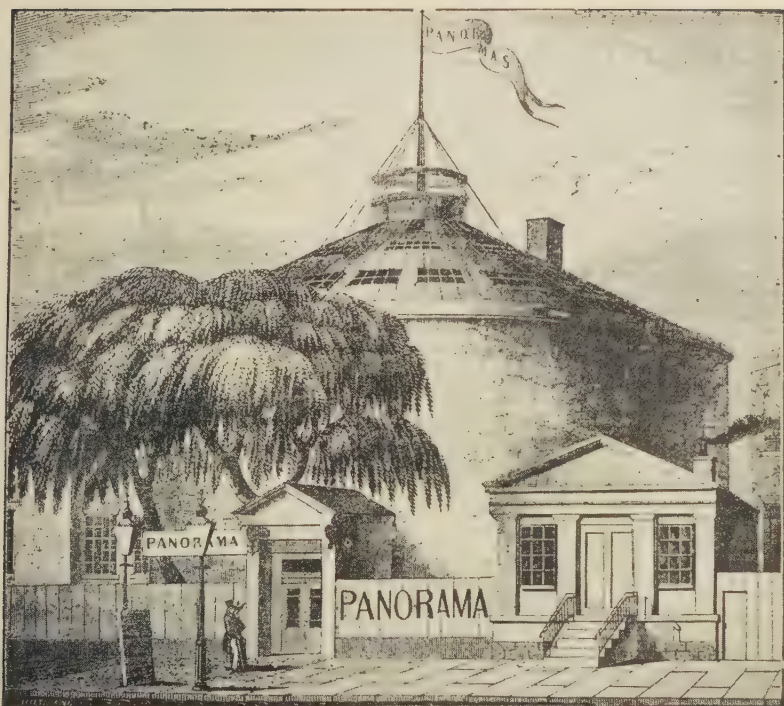
Letter from Thomas L. Donaldson, Hon. Sec. of the Institute of British Architects, London, April 28, 1836, notifying Frederick Catherwood (who was "on the other side of the Atlantic") of his election as honorary and corresponding member.

Letter from J. Davies, London, October 10 and December 19, 1836, to "My dear Cath," superscribed to "Fred. Catherwood Esq., Care of Mr. W. Jackson (Bookseller), 53 Cedar St., New York," with references to Catherwood's panorama and lectures.

Circular letter of "Catherwood & Diaper" dated "New York, Jan^y 1837," informing their friends that they had "entered into arrangements to carry on together the Profession of Architects and Surveyors in the city of New York," their office being "for the present" at 94 Greenwich Street. It includes a paragraph about Catherwood's qualifications.

Two pages of "Payments on Acct. of Panorama" March 5 to August 22, 1838.

A daybook of F. Catherwood (224 pages), New York, November 1, 1838 to October 30, 1841, containing references to the Panorama in New York, amounts received by George W. Jackson there, payments for services to T. L. Littlefield and others, entries of deposits in the Lafayette Bank, payments for advertising in various newspapers, and references to tickets for "Thebes," "Jerusalem," "Rome," and the "Bay Islands."



CATHERWOOD'S PANORAMA, MERCER STREET, NEW YORK CITY

Woodcut from broadside "Panorama of Jerusalem" c. 1837

In the Collection of The New-York Historical Society

"F. Catherwood (?)." He appears, it may be said, in no biographical dictionary. It is as if some mischievous demiurge had carefully gone behind Catherwood and purposely destroyed all the details of his personal history. To unearth that which appears here, was not so much the work of a biographer as of an archaeologist. For actually Catherwood had to be "restored" from the broken potsherds of his life.

In 1799 (the *fin de siècle* of powdered periwigs, candlelights and ten-syllable couplets), Frederick Catherwood was born in London at 21 Charles Square in Hoxton Parish. Nothing is known of his early life. At fifteen years of age he was articled

“F. Catherwood Arch”

out to Michael Meredith, an architect of whom, also, little is known other than that he exhibited at the Royal Academy in 1810. After six years' apprenticeship with Meredith, Frederick Catherwood himself exhibited in 1820 at the Royal Academy (an architectural drawing of the Buckingham Gate)—and that presumably closed his formal student-life, for in 1821 he followed his good friend, Joseph Severn, to Italy.

In Rome, Frederick Catherwood fell under the spell of Piranesi, the engraver of the heroic-size copper plates of architectural motifs which had a stimulating effect on the classic architecture of the period. Through such as these the romance of the “picturesque” came into being and Catherwood became dedicated to the *antique*. He followed the Muses to Greece, where, while copying the Hellenic masterpieces, he was involved in the Greek revolution. The next years, between 1825 and 1833, were spent wandering among the ruins of the Egyptians, on the Nile, and advancing far into the arid lands of Stony Arabia. Later, in Jerusalem, he made a detailed plan of the Mosque of Omar. During that time, wearing Turkish dress, he became the architectural adviser to Muhammad Ali, for whom he repaired some of the famous mosques of Cairo. Interwoven with his “Egyptian period” were his antiquarian friendships with Joseph Bonomi, Francis Arundale, and Robert Hay, names now associated with the early history of Egyptian archaeology, whom fortune at least has recognized with notices of their lives in the *Dictionary of National Biography*.

In 1834 Catherwood returned to London, where he was briefly associated with Robert Burford and the huge project of the Panorama at Leicester Square before coming to America. No one knows why he came to New York. First he gave some lectures on Egypt, then he began his career of architect. A calling card preserved at The New-York Historical Society reads: “F. Catherwood, architect. No. 4 Wall Street,” and a letter in the same

repository, dated April 28, 1836, and addressed to Catherwood, tells him of his "election as honorary and corresponding member" of the Institute of British Architects. While he was enjoying the success of the Panorama he took a house at 89 Prince Street and entered a partnership with Frederick Diaper,³ the British-born student of Sir Robert Smirke. The original draft of a circular letter in the Society's collection announces that "Catherwood & Diaper" "inform their friends that they have entered into arrangements to carry on together the Profession of Architects and Surveyors in the city of New York. Their office for the present is at No. 94 Greenwich Street."

Then, in 1839, after the success of his friend Stephens' book *Arabia Petraea*, he left his panorama, his wife and two sons,⁴ and went with John L. Stephens to Central America to explore the ruined and forgotten cities of the Maya civilization. This phase of Catherwood's personal life belongs to archaeological history. Together Stephens and Catherwood discovered upward of forty cities of the then-unknown Maya civilization, and so faithfully did Catherwood reproduce the original monuments in his drawings and so accurately did Stephens describe them that

³ Frederick Diaper (born London 1810, died New York 1906) was a well-established New York architect. He designed the classical-styled New York Society Library (1840-1853) located at Broadway, Leonard Street, and Catherine Lane, a site later occupied by the New York Life Insurance Building.

⁴ Known in his correspondence only as "Mrs. C." and "my sons," mentioned in a letter to John Russell Bartlett. "Mrs. C." was doubtless an English woman. A letter to "My Dear Cath," dated London, October 10, 1836, from his friend Davies: "My spouse has given me another girl. . . . I trust you will enjoy the same blessing shortly. . . . I should have liked to have felt more interest in the enquiry—but the honor of your wife's acquaintance being thought too great for your old friend—he can only say 'vive la bagatelle!'" By which it is deduced that Catherwood married in London. But her name is unknown. Catherwood's daybook records that, during his trip to London (December 1838-March 1839), his partner Jackson "paid Mrs. Catherwood \$22" each week. Thereafter, she disappears from the records. In this connection it might be noteworthy to point out that Frederick Catherwood is the prototype, in Wilkie Collins' emotion-tossed *The Woman in White*, of Walter Hartwright, a drawing master whom Collins sends to Central America in the eighteen-forties to make pictures for an archaeological expedition.



TEOCALLIS AT CHICHEN ITZA

Plate 22 of Catherwood's *Views of Ancient Monuments in Central America, Chiapas, and Yucatan* (New York: 1844)

[This has been completely restored by the Carnegie Foundation and the Mexican Government]

after a hundred years their superbly illustrated books remain as fresh, as modern, as when they were written.

Incidents of Travel in Central America (1841) and *Incidents of Travel in Yucatan* (1843), each published in two volumes and illustrated with hundreds of fine engravings executed under the supervision of Catherwood from his original drawings, sold upwards of twelve thousand copies in three months and were translated into French, Spanish, and German. These books gave the impetus to the creation of the new science of American archaeology.

Already the Fates, as a presage to the disasters that would follow him henceforth, were preparing the first blow: On the night of July 29, 1842, his Panorama caught fire. In it at the time were the panoramas of Jerusalem and Thebes and, in addition, the beautiful wood-carvings of the Maya that he and Stephens

with great trouble had brought back to America. Philip Hone was an eye witness: "Mr. Catherwood's Panoramas of Jerusalem were destroyed together with the other contents of the buildings, among which were a large collection of curiosities and other relicks, sketches and other precious things collected by Messers Stevens [*sic*] and Catherwood in their recent travels in Central America. This will be a severe loss not only to the enterprising travellers, but to science and the arts in general. . . . The conflagration was like that of a huge cauldron."⁵ The next morning, July 30th, Bennett's *New York Herald*: "DESTRUCTION OF THE ROTUNDA BY FIRE . . . a few minutes after closing at half-past-nine . . . it was discovered to be on fire. . . . [The] invaluable loss in the total destruction . . . is estimated at over \$20,000." The next day the *Herald* continues the story: "This fire is likely to prove much more disastrous than we at first anticipated. For we find that when Messrs. Stevens and Catherwood returned to this city from their last trip to Central America they deposited all their valuable collections . . . everything they had collected in their painful and perilous tour. . . .⁶ Catherwood was insured for only \$3,000. His own private loss will be at least \$10,000 more."

Despite this crushing loss, Frederick Catherwood began almost at once to collaborate on a gigantic project—the greatest in American publishing since Audubon issued his *Birds of America*: a large-scale edition of drawings by Catherwood to illustrate his and Stephens' finds in Central America and Yucatan. In his *Conquest of Mexico* William Prescott, aware of the proj-

⁵ Diary of Philip Hone, vol. 19, p. 380 (MS. in the collection of The New-York Historical Society).

⁶ Not everything from Yucatan perished. Fortunately some of the "Maya stones" arrived after the fire. These were given later by John L. Stephens to John C. Cruger, who put them in the purposely "ruined" walls of Cruger's Island in the Hudson. There, they were seen by Fredrika Bremer. Years later Dr. Herbert J. Spinden, while associate curator of ethnology of the American Museum of Natural History, remembered the "Stephens Stones," made the trip to Cruger's Island and found them imbedded as they were placed seventy-five years before. He begged them from the Cruger descendants and now they are safely housed in the archaeological exhibition rooms of the American Museum of Natural History.

“F. Catherwood Arch”

ect, had written: “It only remains that the exquisite illustrations of Mr. Catherwood should be published on a larger scale like the great works on the subject in France and England”—for Stephens had written earlier to Prescott, in the spring of 1843, in a letter fairly burning with enthusiasm: “I am thinking of sending out a prospectus for publishing by subscription a great work on American antiquities to contain 100 or 200 engravings—folio—to be issued in four numbers quarterly. Price \$100! Mr. Catherwood has made several large drawings which in the grandeur of interest of the subjects and in the picturesque effect, are far superior to any that have ever appeared. It is intended that the execution shall be creditable to the country *as a work of art*. . .” Humboldt, Gallatin, Prescott, and Sir James Wilkinson (the authority on Egypt) were to join Stephens in the writing of the text. It was these drawings that were exhibited at the meeting of The New-York Historical Society on the 2nd of May, 1843, when the project was announced and Frederick Catherwood was made a member.⁷

“The Chairman of the Executive Committee, called the attention of the Society to the beautiful drawings in the library, illustrating the discoveries made by Mr. John L. Stephens during his recent tour in Yucatan. . . . Having accomplished his principal task by giving to the world a full, graphic, and faithful description of these ruined cities and temples, Mr. Stephens now proposes to complete his valuable contributions . . . by publishing an edition of the drawings of the scale here represented.” The Chairman then offered the Committee’s recommendation “that Mr. Stephens be authorized and requested to make his publication under the auspices of the Society.” It was a magnificent commitment. And the members quickly translated the recommendation into a resolution which exhibits the profound effect that these discoveries had on the men of their time. While

⁷ The following quotations are from the minutes of that meeting as recorded in *Proceedings of The New York Historical Society*, 1843, (New York: 1844), pp. 53-57.

praising the work of Mr. Stephens, they resolved that the publication of the illustrations "by the pencil of Mr. Catherwood, with accurate scientific details of architecture and art, is a worthy object of American enterprise and may fitly be regarded as a duty. . . ." In seconding the resolution, Professor Robinson voiced his opinion that such a publication of Catherwood's work would have "an important bearing upon the character and reputation of our country." Then Mr. William B. Lawrence, the First Vice-President of the Society, prophetically stated that the "works of Mr. Stephens with the efforts of his co-laborer, Mr. Catherwood, would create a new era in the science of ethnology . . . of solving doubts and testing theories with regard to the origin of those races which inhabited the continent." With great sagacity, Lawrence predicted "that Stephens and Catherwood, the first investigators in this field, would be followed by hundreds of others," and that, although Stephens' reputation was already "scarcely second to that of any name in our literary annals, he was destined, as a discoverer of these hidden treasures, to a still more exalted reputation with posterity." And, finally, the Society's distinguished President, the venerable Albert Gallatin, "expressed his earnest wishes for the publication of the work," particularly calling the attention of the Society "to the *truth* and *authenticity* of the drawings":

The well known character, skill and experience of the eminent artist employed on this occasion, give a complete guarantee of the scrupulous fidelity of the original drawings. All the larger designs will, like the twelve specimens now exhibited, be executed by Mr. Catherwood himself, and the plates be engraved under his immediate superintendence. Another circumstance will add particular interest to this work. Mr. Catherwood is the only artist and antiquarian who has visited and studied the most celebrated ruins of the other hemisphere and those of America. Ten years of his life were diligently employed in studying and taking correct drawings of the ancient architectural monuments of Egypt, Syria, Greece, and Northern Africa. No man was better qualified to point out, in all their details, in the explanations that would accompany the plates, both the analogies and dissimilarities between these celebrated remains and those of our own world.

“F. Catherwood Arch^t”

“The question was then put, and the resolution unanimously adopted.” But one had not reckoned with Mr. Catherwood’s *Fates*. Although launched under the magnificent auspices of one of the most distinguished institutions in America, the project instantly fell flat. There were not enough subscriptions to allow it to be done in America, and with Stephens diverted by the call of “Manifest Destiny,” Catherwood was left to his own devices. And so, carrying a letter from William H. Prescott to Edward Everett, American Ambassador to the Court of St. James, Frederick Catherwood with his great bundle of beautiful sepia drawings went to London, and there, at his own expense, published a portfolio of twenty-five hand-colored lithographic plates with the title: *Views of Ancient Monuments in Central America, Chiapas, and Yucatan*.⁸ Of startling beauty and archaeological fidelity, with soaring masses and dramatic values, the views recalled (in the judgment of Mr. Van Wyck Brooks) “the work of Giovanni Battista Piranesi.”⁹ As one might now expect in the affairs of Mr. Catherwood, he lost money on the project. This was the final disillusionment of Catherwood the artist, and on his return to New York in 1845, he became or at least tried to become a business man.

As an honorary professional member (1838–1854) of the National Academy of Design, Frederick Catherwood exhibited often in its rooms between the years 1839–1845. The variety of his work is accordingly reflected in the *National Academy of Design Exhibition Record 1826–1860*,¹⁰ where we can see his interests gradually turning from architectural-archaeologic drawings of Egypt and the Maya to designs for Gothic buildings, a fountain to be erected in Gramercy Park (which, needless to

⁸ Published in London, 1844: by F. Catherwood Arch^t. Limited to 330 sets at £ 12, 12 s for the hand-colored set (including descriptive letter-press and map) and £ 5, 5 s for the same set in black and white.

⁹ Brooks, Van Wyck, *The World of Washington Irving* (1944), p. 479.

¹⁰ Compiled by Miss Bartlett Cowdrey (to whom I wish in grateful parenthesis to express thanks for much aid) and published by The New-York Historical Society, 2 vols., 1943.



VIEW OF NEW YORK FROM GOVERNOR'S ISLAND 1846

From a sketch by F. Catherwood, engraved by Henry Papprell

Courtesy of Seamen's Church Institute

say, remained only a design), and a huge monument to be erected for the city of New York to George Washington.

One does not know what Catherwood might have undertaken had he remained in New York. As it was, someone in London, remembering that he was a surveyor and an authority on the American tropics, called him to England and offered him the superintendency of a railway which the London bondholders had decided to build in British Guiana to link the sugar plantations from Georgetown to Mahica. There, for the next three years—that is, until 1849—Catherwood was bogged down with flies, floods, and floosies, but out of it all he built the first railroad ever to be constructed in South America.¹¹ Then, in 1850, he left for Panama to see how his good friend John L. Stephens fared with a similar project—the attempt to throw

¹¹ The records of this enterprise were copied for the writer from the original archives in British Guiana and a copy of them presented to this Society to be included among its other Catherwoodiana.

“F. Catherwood Arch”

a hundred tons of steel track across the Isthmus to join what God had put asunder.

More than Big Business was at work: the insidious plasmodium of malaria was in the blood streams of both these archaeologists turned railroad builders. In 1852 both collapsed: one, Stephens, went back to New York to die; the other, Catherwood, went to California, “where the air is more benign.” Soon he is building warehouses, piers, and docks on San Francisco waterfronts, rubbing shoulders with “Honest Harry” Meiggs, William T. Sherman, Colonel Frémont, and Herr Heinrich Schliemann (the gold-dealing gentleman who was to be the discoverer one day of ancient Troy), and all the other famed Argonauts of the Gold-Rush. There too he met Thomas Larkin, America’s first consul in California, who brought Frederick Catherwood into the “Benicia scheme.” This was the plan to make Benicia rather than San Francisco the port of California and Marysville rather than Sacramento the capital. And so there had to be a railroad. On a very rare pamphlet on the survey for the first railroad of California one can see the name “F. Catherwood, C. E., Surveying Engineer.”

By now the sands were running low. In 1853, Catherwood returned to England, for God knows what reason, but while there he brought out a memorial edition of John L. Stephens’ *Incidents of Travel in Central America*, revising the illustrations, writing a brief memoir of his recently deceased friend, and supplying a daguerreotype of John L. Stephens for the frontispiece.¹² Then in the fateful month of September, 1854, he caught the steamship *Arctic* in Liverpool bound for America, with the idea of working his way back to his property in California. Thus began the final ironical jest in Catherwood’s protean life. He who had been the precursor in so many historical events

¹² *Incidents of Travel in Central America, Chiapas, and Yucatan*, by the late John Lloyd Stephens. Revised from the latest American edition, with additions by Frederick Catherwood. (London: Arthur Hall, Virtue & Co., 1854.)

had now to be on board the first steam-driven vessel to sink in mid-ocean collision with another steamship. The S. S. *Arctic*, forty miles off Cape Race, Newfoundland, in heavy fog, collided on September 27, 1854, with the French screw-propelled steamer *Vesta*. After a few hectic, heroic hours the *Arctic* sank, carrying three hundred and fifty of her four hundred passengers to their death. "The Loss of the *Arctic*" crowded everything else off the pages of New York's papers for a week following the belated report of the disaster, for many of the people had been New Yorkers. There was no end of eye-witnesses. One could read how Mrs. S. saw Mr. B. before he went down, how the brave Duc de Grammont leaped from the vessel with his servant, of the cabin boy, of Mr. Z. from St. Louis, but not a word of the co-discoverer of the Maya civilization. Then, many days later, when one of his New York friends, who had spotted his name on the passenger list and noted that he was unaccounted for, made inquiries, The Collins Line, after consultation with the Captain, at last posted a notice in the *New York Herald*:

"Mr. Catherwood, also, is missing."



COLONEL ULRIC DAHLGREN

by LUCY S. STEWART

Secretary, Society for Correct Civil War Information

AN ARTICLE by Stuyvesant Fish, entitled "Letters of Lee, Meade and Lincoln," in *The New-York Historical Society Quarterly Bulletin*, July, 1944, contains a communication from Lee to Meade, April 1, 1864, in which Lee incloses photographic copies of alleged orders found on the body of Colonel Ulric Dahlgren who was killed on an expedition to Richmond, March 2, 1864.

Lee's letter to Meade is set forth in full in the *Quarterly*, and Mr. Fish makes the following introductory comment:

When the raid was broken up, Colonel Ulric Dahlgren, who led the advance, was killed. In addition to the avowed instructions from Washington, which were to burn the City of Richmond and free the prisoners at Belle Isle, there were found on Colonel Dahlgren's body further instructions to capture and kill Jeff Davis and the members of his cabinet. The indignation which swept the South at these revelations is reflected in Robert E. Lee's dignified epistle, following, only in that it was written at all.

Then follows Lee's letter of April 1, 1864 in which he makes the charges summarized in Mr. Fish's introduction. Lee states:

I have the honor to enclose photographic copies of the papers referred to, one of which is addressed to his officers and men bearing the official signature of Col. Dahlgren, and the other not signed, contains more detailed explanations of the purpose of the expedition, & more specific instructions as to its execution.

Lee closes his letter with the statement:

In obedience to my instructions, I beg leave respectfully to inquire whether the designs and instructions of Col. Dahlgren as set forth in these papers, particularly those contained in the above extracts were authorized by the United States Government, or by his superior officers, and also whether they have the sanction and approval of those authorities.

Following Lee's letter Mr. Fish comments:

Meade suspected that the murderous instructions were issued to Dahlgren by his commanding officer, General Kilpatrick. Meade calls it "a pretty ugly piece of business" and adds, "I promptly disavowed having ever authorized, sanctioned or approved of any act not required by military necessity and in accordance with the usages of war."

Mr. Fish's presentation of the Dahlgren affair gives no inkling of the refutation of the charges made by Lee in his "dignified epistle," but, fortunately for the good name and fame of Colonel Dahlgren and other Union officers, the truth absolving them from anything dishonorable is available. Serial Volume 60 (Series I, Vol. XXXIII), pages 168-224, *Official Records of the War of the Rebellion*, contains a complete account of the Dahlgren affair, and it, with the *Memoir of Ulric Dahlgren* by his father, Rear Admiral Dahlgren, completely vindicates our Union patriots.

Mr. Fish did not cite fully from General Meade's letter. Therefore we do so. Meade says, April 18, 1864, (*Life and Letters*, Vol. II, pp. 190-191):

I have received a letter from General Lee, enclosing photographic copies of the papers found on Colonel Dahlgren, and asking whether these papers were authorized, sanctioned or approved by the Government of the United States, or Colonel Dahlgren's superior officers. This was a pretty ugly piece of business; for in denying having authorized or approved "the burning of Richmond, or killing Mr. Davis and Cabinet," I necessarily threw odium on Dahlgren. I, however, enclosed a letter from Kilpatrick, in which the authenticity of the papers was impugned; but I regret to say Kilpatrick's reputation, and collateral evidence in my possession, rather go against this theory. However, I was determined my skirts should be clear, so I promptly disavowed having ever authorized, sanctioned or approved of any act not required by military necessity, and in accordance with the usages of war.

It is to be regretted that General Meade was so anxious to clear his own skirts that he belittled the evidence presented by General Kilpatrick, who denied the charges convincingly, and, bold as he was, we believe he would have admitted them if true. We

Colonel Ulric Dahlgren

know of no "collateral evidence" except that which is set forth in Pollard's book, *The Lost Cause* (pp. 499-506), wherein he discusses the Dahlgren raid.

Pollard cites a long statement of one Edward W. Halbach, who states that after the death of Dahlgren his 13-year-old pupil removed the documents from Dahlgren's dead body and that after reading them they were handed over to the Confederate Government (this would be on March 3, 1864), and that "*they were correctly copied by the Richmond papers.*" [Italics in original.] The Richmond papers published them on March 5, 1864.

Let us now consider the evidence set forth in the *Official Records*, Serial Volume 60. First, in Meade's report (on pages 173-4) are the "Confidential Orders" issued to General Kilpatrick, February 27, 1864, that state the purpose of the expedition as follows:

With this force you will move with the utmost expedition possible on the shortest route past the enemy's right flank to Richmond, and by this rapid march endeavor to effect an entrance into that city and liberate our prisoners now held there and in that immediate vicinity.

These are the "avowed instructions from Washington," which Mr. Fish mistakenly interprets as orders "to burn the City of Richmond and free the prisoners at Belle Isle." The sole purpose of the expedition to Richmond was to free Union soldiers suffering cruel hardships in rebel prisons.

On both pages 176 and 180 of Volume 60 Kilpatrick's denial of Lee's charges is found. We quote in full from page 180:

In accordance with instructions from headquarters Army of the Potomac, I have carefully examined officers and men who accompanied Colonel Dahlgren on his late expedition.

All testify that he published no address whatever to his command, nor did he give any instructions, much less of the character as set forth in the photographic copies of two papers alleged to have been found upon the person of Colonel Dahlgren and forwarded by General Robert E. Lee, commanding Army of Northern Virginia. Colonel Dahlgren, one hour

before we separated at my headquarters, handed me an address that he intended to read to his command. That paper was indorsed in red ink, "Approved," over my official signature. The photographic papers referred to are true copies of the papers approved by me, save so far as they speak of "exhorting the prisoners to destroy and burn the hateful city and kill the traitor Davis and his cabinet," and in this, that they do not contain the endorsement referred to as having been placed by me on Colonel Dahlgren's papers. Colonel Dahlgren received no orders from me to pillage, burn or kill. Nor were any such instructions given me by my superiors.

General Kilpatrick's forthright statement deserves the credence due an honorable Union officer.

Capt. Jno. F. B. Mitchell, 2nd New York Cavalry, in his report, page 197, states:

With regard to the address and memoranda of plans alleged by rebel papers to have been found on Colonel Dahlgren's person, I would state that no address of any kind was ever published to either officers or men; that none of Colonel Dahlgren's plans, save what I have mentioned in the first part of my report, were ever made known to either officers or men in the expedition, and that I know it was not Colonel Dahlgren's intention to kill Jeff Davis, in case he could be captured.

In further proof we cite Admiral Dahlgren's *Memoir of Ulric Dahlgren*. On page 233 Admiral Dahlgren says:

The document alleged to have been found upon the person of Colonel Dahlgren is utterly discredited by the fact that the signature attached to it cannot possibly be his own, because it is not his name,—a letter is misplaced, and the real name *Dahlgren* is spelled *Dalhgren*; hence it is undeniable that the paper is not only spurious, but is a forgery. Evidence, almost as positive, is to be found in the writing of the Christian prefix of the signature. The document is signed "U. Dahlgren," whereas Colonel Dahlgren invariably signed himself "*Ulric Dahlgren*" *never with the bare initial of the first name*. Among all the letters of his writing which can be collected, not an instance to the contrary occurs, down to the last that he ever wrote, just before starting for Richmond. [*Italics in original.*]

Facsimiles of the correct and forged signatures are set forth in the book, proving conclusively that the documents Lee sent were forgeries. In response to our inquiry concerning "the photographic copies of documents said to have been found on the body

Colonel Ulric Dahlgren

of Colonel Dahlgren," the War Department wrote us, July 7, 1931, that they had failed "to discover the photographic copies referred to in your letter." It is fortunate that Admiral Dahlgren secured copies before they disappeared.

One final proof: The picture of Colonel Ulric Dahlgren, the frontispiece in the *Memoir*, shows a man of singular loftiness of character. Looking on his likeness we recognize in him a nobility of character that could never stoop to anything dishonorable in either peace or war. Yet for eighty years he has been the object of vilification. Is this the reward of patriotism?

It is not out of keeping with the character of Lee that he would condone or connive at sending forged documents to General Meade. Lee's philosophy from the beginning was apparently "all's fair in war."

While stating, April 24, 1861, that "invasion of our soil will be considered an act of war" (*Official Records*, Vol. II, p. 777), Lee a little later directed General T. J. Jackson to fortify and occupy Maryland Heights in Maryland—an act of war from his own view point—but he directed that Jackson was "to pursue the appearance of its being the act of her [Maryland's] citizens."

Again, in his correspondence with Davis about negotiations with the Peace Party in the North, June 10, 1863, Lee discusses the issue quite fully with Davis (*Official Records*, Serial No. 45, p. 880), arguing that friends of peace at the North must make concessions to those who desire restoration of the Union "and that to hold out such a result as an inducement is essential to the success of their party." Then Lee continues:

Should the belief that peace will bring back the Union become general, the war would no longer be supported, and that, after all, is what we are interested in bringing about. When peace is proposed to us, it will be time enough to discuss its terms, and it is not the part of prudence to spurn the proposition in advance, merely because those who wish to make it believe, or affect to believe, that it will result in bringing us back to the Union. We entertain no such apprehensions, nor doubt that the desire of our people for a distinct and independent national existence will prove as steadfast under the influence of peaceful measures as it has shown itself in the midst of war.

Lucy S. Stewart

The man who would have it appear that the citizens of Maryland had fortified Maryland Heights, who advocated dealing with the Peace Party of the North on terms of a restored Union while secretly avowing that the South would not consent, would have no scruple about sending documents that made it appear that Union officers had issued orders that were contrary to the rules of war.

MR. FISH REPLIES

[EDITOR'S NOTE: The following is an excerpt from a letter by Mr. Stuyvesant Fish to Mr. R. W. G. Vail, Director of the Society, commenting upon the article printed above. This letter was not written for publication but is given below with Mr. Fish's permission.]

I have read Miss Lucy S. Stewart's article and am rather flattered that she should spend four pages on putting me to rights. In war time Truth hides deep down in her well while Ananias goes striding around the countryside. There is no doubt that somebody was doing a tall bit of lying with regard to this raid.

Lee is specific in making the statement with regard to the papers found on Dahlgren's body. One paper bears all the evidence of having been issued to Dahlgren by some superior officer. The other might well be more detailed instructions which Dahlgren intended to issue or did issue to his men. That it was not written by Dahlgren and bears his name signed by another person has no bearing on the matter. A Junior Lieutenant of his might have made a copy of Dahlgren's orders to his troops, sending out the original.

I regret that Miss Stewart thinks I am vilifying her hero. I have never thought that the orders in question originated with Colonel Dahlgren nor have I the slightest doubt of their existence and character. Nobody wanted to or did criticize Dahlgren as far as I know, nor can anybody explain where the papers came from. Miss Stewart's theory that they were planted on the dead body is a new one to me.

I have a vague memory of finding among my father's papers the story that the orders were sent to Kilpatrick by a member of Lincoln's Cabinet without Meade's knowledge. I know I looked for this letter in my father's letter books when I was writing the article for the Historical Society.

I would certainly be in favor of printing Miss Stewart's article as I think it is interesting. But I still believe my theory is more nearly true than hers.

PORTRAIT OF NEW NETHERLAND A REVIEW

by VICTOR HUGO PALTSITS

Portrait of New Netherland. By ELLIS LAWRENCE RAESLY.

New York: Columbia University Press, 1945. 8°, pp. vi, (1), 370.
\$4.00. (No. 161 of the Columbia University Studies in English and
Comparative Literature.)

THIS work differs from others on the brief period of New Netherland history; and its title: *Portrait of New Netherland*, is an unhappy one for a book without illustrations, maps, or plans. It is, in fact, as its dust wrapper and the publisher's circular announce, a *portrayal in words* of "the spiritual life and thought of our Dutch ancestors, their social and political philosophy, their exchange of ideas with the Indians, and their literary aspirations. It reveals the soul of New Netherland."

The book is "based on a careful study of the written records" that have been printed, "left by seafarers, colonists, political figures, missionaries, court secretaries, notaries, and men of literature," among whom were, more than others, the common folk of laborers, tradesmen, farmers, tapsters, and the soldiers and menial servants of the Dutch West India Company. A very small portion of these individuals have contributed descendants to the twentieth century in America. Dr. Raesly stresses too much of claim for them, and one could wish that he had not fallen so much in love with the old New Netherland Dutch as to become so definitely their apologist. Edward Eggleston, the father of American social history, has said that "walking backward to throw a mantle over the nakedness of ancestors may be admirable as an example of diluvian piety, but it is none the less reprehensible in the writing of history."* It is a far cry from the seventeenth to the twentieth century. The Dutch strain that

* *Beginners of a Nation* (New York: 1896), p. viii.

has come down from New Netherland is the survival of the fittest, commingled with other strains by marriage to produce with all inheritances an American. Already after 1640 New Netherland in its small population was cosmopolitan. One gets no inkling of that from this book.

The organization of Raesly's work consists of less than a dozen chapters, any one of which could be issued as a separate monograph. Here is an analysis:

(1) "Seafarers and Logbook Keepers" has some originality in telling of the voyages and skippers of Dutch ships, in which Skipper De Vries is particularly well done.

(2) "Rhapsodists and Reconnoiterers" summarizes the descriptions of writings of Dutch and other contemporaries respecting the topographic and living advantages of New Netherland, among others: Isaac de Rasière, De Laet, De Vries, Isaac Jogues, and Van der Donck.

(3) "Political Figures before Stuyvesant" considers briefly the origin of patroonships, gives a good analysis of Kieft's personality and actions, and reviews the lethargic administration of Van Twiller and the arrogant destructive acts of Kieft.

(4) "Stuyvesant and Sons of Liberty" contains a good account of Van der Donck's contribution in bringing about reforms in the Province. Raesly's analysis of Stuyvesant's régime as Director General, so largely drawn from his accusers, is perhaps the most scathing yet written. It is an ugly story and gives little credit to Stuyvesant's defence. There is no doubt that the scandalous behavior of Van Tienhoven as Stuyvesant's defender militated against him; but there was much that was commendable in Stuyvesant's long administration. Van Tienhoven was a scoundrel, and properly expiated his crimes, like Judas Iscariot, by committing suicide.

(5) "Stuyvesant and the British Scissors" means that the British cut off places they seized from New Netherland during Stuyvesant's régime.

Portrait of New Netherland

(6) "Plain People and a Few Felons," a chapter on social aberrations, is mainly devoted to marriage customs and sex scandals, as exhibited of record in trite cases of youth and incontinences among married folk.

(7) "Pagans and Black Gowns" means Indians and Jesuits. Raesly gives full credit to the stature of Captain Martin Kregier as a soldier and an administrator of civil affairs.

(8) "Men of Religion and a Handful of Sceptics" is an interesting and well-thought-out chapter.

(9) "Bookish People and the Circulation of Ideas" is principally the history of schools and schoolmasters.

(10) "The New Netherland Muse" is the longest chapter (69 pp.), and will perhaps have least interest for the average reader; but to the litterateur it will bring a good analysis of this sort of Dutch poetry, which Raesly thinks is rather mediocre. He has sought to redress it in English by his own translations or revisions of former translations, and enriches by his critiques, as well as by remarks upon the lives of the poets, Jacob Steendam, Nicasius de Sille, and Domine Henricus Selijns. From p. 295 ff. the account of De Sille is indeed an illuminating reconstruction from the scattered records, some of recent discovery, of him as a person and public official. But on pp. 304-305, Raesly assumes what *might* have taken place at New Amsterdam taverns, at supposed gatherings of clergy, including the Rev. Richard Denton, founder of American Presbyterianism at far-away Hempstead, and the uppercrust of civilians, all of which is just an imaginary picturing without any factual evidence. Such liberty may be allowable in a writer of fiction, but is not proper in a real historian.

The author should have checked more carefully his manuscript, and the printer's proofs ought to have been read more carefully, to avoid errors of fact or of the press, of which there are too many to be excused. They begin on p. [v] of his acknowl-

edgments, in the spelling of this reviewer's name, and are corrected below in the order of their appearance:

- p.* [v]—"Rutgers" should be "New Brunswick Theological Seminary."
p. vi—"New York State" should be "Province of New York."
p. 10—The New Netherland Company began in 1614 (not 1613).
p. 11—Block's ship, the *Tiger*, was burnt in 1614 (not 1613), and the *Onrust* was built not on Manhattan Island, but near Albany (*vide* Stokes I: 6; note).
p. 25—"Swansdale" should be "Swanendaal."
pp. 29, 63, 73—"Hudde" in all cases should be "Hudden"; so he signed his name in the deed of September 16, 1641, owned by this reviewer. "Hudde" was written with a slant after the "e" as a contraction for the "n," and so has been generally improperly documented.
p. 36—"Schrever's Hoeck" should be "Schreijer's Hoeck."
p. 36—"Verdrieteck" should be "Verdrietje."
p. 37—There is no sense in saying that the name Spuyten Duyvil is of Indian origin.
p. 39—The so-called Joost Hartgers view is not an authentic picture.
p. 42—New Netherland was a single province and the name should never be pluralized, as was done by the English and nineteenth-century poor translators.
p. 55—Though Raesly is here uncertain "if the sketch of New Amsterdam . . . can be accepted as a picture faithful to the facts," he forthwith proceeds to make topographical deductions from it as truly descriptive of the place, and sees a "cross-beam of the gallows," which is really nothing more than the weigh-scales, alongside of which is the lifting-crane, both at a dock or landing where cargoes were lifted from the ships and weighed. His writing here is as imaginary as the view to which he refers, and Van der Donck had nothing to do with either of two views that appeared, one in his 1655 edition, and the other in the 1656 edition after he had died.
p. 56—"Tienpont (1623)" was but a skipper. There was no settlement in New Netherland in 1623 to be governed. The first settlement began in 1624 under May as "commis" or commander, followed in 1625 by Verhulst; from 1626, under Minuit, through Stuyvesant's régime the chief administrators were never called by the Dutch, "Governor." They were either "Directeur" or "Directeur Generael." During the English interregnum from 1664 to 1673 Nicolls and Lovelace were

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- called "Governor" officially, and when the Dutch retook the country in 1673 the naval officer, Antony Colve, assumed the English title that had become familiar in the province.
- p. 57 There are three known manuscripts with Minuit's autograph.
- p. 58—Raesly makes a good point in showing that when Minuit in 1626 purchased Manhattan Island from the Indians and later in that year concentrated the families there, "he became the actual founder of one of the world's greatest cities."
- p. 63 It was Andries Hudden, Wolfert Gerritsen van Couwenhoven, and the latter's son Jacobus, who were the founders of the first white settlement, in 1636, on Long Island.
- p. 65 In the fourth line "Willem Kieft" is spelled correctly, but in the fourteenth line anglicized "William."—Why?
- p. 67—The top lines depend on an old source of 1792 (Hazard) and say that of three Kieft letters, two were written in Latin, but these letters, in the Winthrop Papers, are one Latin, one Italian, one English, and the present reviewer years ago copied them for Stokes's *Iconography*.
- pp. 68-69—Raesly throughout his work, as here, has no standard in referring to the Dutch administrators, as "Dutch governor," or as "director."
- p. 70—Here is a guess that the nature of "Kieft's lost Book," a manuscript illustrated "with sundry water-colors," may have been a base for the 1647 "Journal of New Netherland," but there is evidence that the pictures were of horticultural interest.
- p. 74 This reviewer believes that Raesly is too harsh on Bogardus in saying: "The preacher was a *popular pulpit orator*, having at his command all the gifts of the *successful demagogue* and *in his cups* the embarrassing *habit of blurting out* the truth," while he palliates Kieft as an "aristocrat" who "tried to persuade the domine to submit to the gentlemanly proceeding of arbitration," and then contradicts himself by saying that Kieft was "impatient, inflexible, and imperious," and admits that Kieft was a failure, though recognizing, as all must, that he "was without doubt a man of intelligence and culture."
- p. 75—The full name of the ship was *De Prinses Amalia*.
- p. 88 The initials "I. A." have puzzled others, yet Raesly's guess that they stand for "Jonkheer Adriaen" (van der Donck) is more than doubtful; "G. W. C." could not be applied to him, because he was not a member of the Dutch West India Company.
- p. 91, 3d line of quotation—"so" should read "to."

Victor Hugo Paltsits

- p. 115—As New Amstel was created in 1656, D'Hinoyossa could not have been named its director in 1643.
- pp. 131-132—"Nicholls" should be "Nicolls."
- p. 132—Why the French "Madame" or "Mme." instead of the Dutch "Mevrouw"?
- p. 135—Would the "chairman of the consistory" be a deacon or an elder?
- p. 149—Anthony Jansen of Salee or of Fez in Morocco was the founder of the Turk family in America.
- p. 157—Here a common error is perpetuated: "Van der Grist" for the founder "Van der Grift" of this yet distinguished family.
- p. 163—The description of the country folk is neatly written fiction; so also is the portrayal of young Mrs. Jeremias van Rensselaer imaginary.
- pp. 169-170—The author's appraisal of the New Netherlanders is his apology of them, and not supported by the record; another reviewer has more correctly said: "The New Netherlanders were a mongrel contentious folk, living under transplanted Dutch institutions. Cohesiveness and unity were lacking in the colony."
- p. 199—There were no Dutch traders "housed on the lower tip of Manhattan" in 1625. This error from Moulton, repeated by others, has been traced to its lair by this reviewer in Stokes, Vols. I and VI.
- p. 199—The Dutch Reformed Church was not "established" in 1624, but in 1628 under Domine Michaëlius.
- p. 213—Raesly does not mention the *first* Lutheran clergyman in New Netherland, Jacobus Fabricius, a colorful if unworthy figure. Why?
- p. 235—That "Stuyvesant had surprisingly little to answer for" in religious persecution is fully contradicted by Zwierlein's *Religion in New Netherland*, a fine book not recorded by Raesly. Why?
- p. 243—In a pretty good account of Adam Roelantsen, first school-master, there are errors. Stoffel Elers, not Roelantsen, was charged by the schout with starting the street fight in 1653; and the reason why Roelantsen got a reprieve and was not banished from New Netherland was because he was "burdened with four motherless children."
- p. 254—Raesly repeats the old error that "the archives of the West India Company went in 1821 to dealers in waste paper," not withstanding the present reviewer's explanation in Stokes, VI, 236-237.

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- p. 255—Here the author bemoans the lack of polemical and argumentative books on religion among the New Netherland clergy, who, having no printing press, had to import from Europe what they got, whilst the New England clergy had as early as 1640 the printing press at Cambridge and had more frequent importations from abroad; and he does not seem to sense the primary cause, that the New England Independents were free from ecclesiastical control, whereas the Dutch clergy of New Netherland were under a strict discipline as prescribed by the Classis of Amsterdam and the recent Synod of Dort, of which latter Stuyvesant's father had been a leader. But it was different among the upper-class Dutch laity after the English ruled in the last quarter of the seventeenth century; and in the first half of the next century the Dutch polemical publications that were printed in New York by Bradford and Zenger were bitter enough in the disputes between the coetus and conferentie adherents.
- pp. 255, 257—There were undoubtedly more books in New York before the year 1700 than have been recorded, and only recently the large collection of the Van Cortlandts at Croton-on-Hudson, in which were numerous Dutch books, was dispersed.
- p. 260 and index—The last Dutch administrator was Antony Colve, not Calve.
- p. 292—The reference is to the very rare book of Jacob Steendam, published in 1671 in Batavia in the Dutch East Indies, namely: *Zeedesangen voor de Batavische Jonkheyt*, in which, though overlooked hitherto, the poet included a poem written for his young daughter's birthday, and gave in it autobiographical allusions to his residences in America; the only copy of the book, formerly Henry C. Murphy's, has recently found a resting place in the Reserve Division of the New York Public Library.
- p. 305—For "Jan Monjoer de la Montagne" read "Jean Mousnier de la Montagne." He was son-in-law of Jesse de Forest.
- p. 318 (in the poem)—Read "This" for misprint "Ywis."
- p. 324—Stuyvesant's praenomen was always Petrus (not Peter, or Pieter). The English called him Peter.
- pp. 331ff—Conclusion. Here Raesly steps out of the roll of a social historian into that of a propagandist, claiming too much for the influences of the early Dutch upon the American body politic, and forgetting those other national elements that had labored in New Netherland and early New York, intermingling their blood by marriage and producing a progeny that became vastly different from the forbears as a whole.

The "Notes" to the text are seriatim on pp. 335-344. The "Bibliography" on pp. 345-354 "contains only works which have been noted verbatim or in paraphrase," and includes inconsequential secondary works while omitting others of primary standing, or of later and more accurate texts or translations. There is an adequate index of sixteen pages.

Dr. Raesly can write well. Often he holds attention by his brilliant picturesqueness. His book fills a need, and if revised with friendly aid from the less than half a dozen competent specialists in this limited field of New York's beginnings under the Dutch West India Company, it will long hold a place in New York's historiography.



BOOK REVIEWS AND NOTICES

The First Americans in North Africa: William Eaton's Struggle for a Vigorous Policy against the Barbary Pirates, 1799-1805. By LOUIS B. WRIGHT and JULIA H. MACLEOD, 1945. (Princeton, N. J.: Princeton University Press, 1945. vii+227 pages, indexed, illus. \$3.00)

This is a very interesting account of the trials of our young Republic with the Beys and Deys of the Barbary States who enjoyed picking up merchantmen trying to trade in the Mediterranean and exacting tribute from any nation who wanted immunity. We didn't impress them very much. American vessels made good prizes and their crews profitable slaves. When we didn't come across with enough money to satisfy his demands, some Dey would gnash his teeth, chop down the flag pole in front of our Consulate and declare war. Did that worry us? Apparently it did, for, when the Dey of Algiers sent word that he might consider peace with us and the ransom of prisoners for \$2,247,000 plus two frigates of the value of \$248,000, we not only took it under advisement but finally came to terms by agreeing to pay \$642,500 in cash and an annual tribute of \$21,600. And in those days that wasn't hay either.

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Our Consul at Tunis, William Eaton, a Yankee, simply couldn't abide such methods:—he was for tackling these pirates man-fashion, once and for all, showing them up for what they were, giving them such a beating that they would never ply their trade again, and thereby also enhancing the prestige of the United States with European nations, all of whom seemed scared to death and paid tribute regularly to the Barbary States for immunity, and evidently with willingness. The account of Eaton's attempt to establish a puppet government in Tripoli with which we could do business, by substituting a brother of the Pasha, makes exciting reading.

Starting from Egypt, hiring camels at eleven dollars per camel and with about ninety Arabs and a few Greeks to supplement his American Army of ten Marines, he began his desert march on Derna—practically the same route taken by General Montgomery in his pursuit of the German Rommel. This march is a highlight of the story; with bickering all the way over religious differences, Eaton had to assure the Arabs that, although our God had promised Americans a separate heaven, they could in the next world make up parties and visit each other. Eaton's disgust with the Arabs knew no bounds: "From Alexandria to this place we have experienced continual altercations, contentions and delays. They have no sense of patriotism, truth, nor honor: and no attachment where they have no prospect of gain. . . . Poverty makes them thieves and practice renders them adroit in stealing." However, with his little army of tattered rabble, almost starved, he finally reached the shores of the Gulf of Bomba and was overjoyed to see the *Argus* and *Hornet*, two units of the American Navy, laden with supplies. For six days the famished army rested, then proceeded to Derna, the *Argus* and *Hornet* joining it there, when together they made a speedy capture of the city.

Mr. Wright and Miss Macleod have told a thrilling tale. Eaton made a grand contribution toward the elimination of the Barbary pirates—with 100 American Marines he felt sure he could clean up the whole coast—and yet we, in our early days, held them in such terror we felt it necessary to barter with them.

From an historical standpoint *The First Americans in North Africa*, based largely on the unpublished documents of William Eaton in the Huntington Library, rates high. The later exploits of Decatur and Bainbridge stand out in the beginnings of our naval growth and we are indebted to Louis B. Wright and Julia H. Macleod for the impulse to rescue the riches of these records from the almost complete scholarly neglect of them since 1811. And wasn't it these few Marines whose exploits gave the phrase "to the shores of Tripoli" to the Marine Hymn?

New-York Historical Society

GEORGE A. ZABRISKIE

Book Reviews and Notices

Democracy in America. By ALEXIS DE TOCQUEVILLE. The Henry Reeve Text as revised by FRANCIS BOWEN, now further corrected and edited with Introduction, Editorial Notes and Bibliographies by PHILLIPS BRADLEY. Foreword by HAROLD J. LASKI. (New York: Alfred A. Knopf, 1945. 2 Volumes: Vol. I, cxii+434 pages and Index; Vol. II, xii+401 pages and Index. \$6.00)

A quarter of a century ago this reviewer purchased at a book store on Fourth Avenue a paper-covered volume, *Democracy in America*, by Alexis de Tocqueville, published in New York in 1838 by Adlard and Saunders and George Dearborn. He was not unprepared for the treasure contained within the covers of the book, for as a graduate student at Columbia University he had frequently heard Professor William Robert Shepherd, since deceased, speaking enthusiastically about Tocqueville and his observations on the form of government and life in the United States. Yet, curiously, relatively few educated Americans within these years have had an acquaintance with the writings of the French author. It is hard to understand why for more than thirty years his classic has been out of print.

One can begin to express his indebtedness to Professor Bradley by acknowledging that he has now made Tocqueville available so that older admirers may have his two volumes readily at hand, and others may have the means of getting acquainted with him.

Tocqueville's study of our institutions came about as a result of certain interesting circumstances. In 1830, when Louis Philippe became King of the French, it seemed wise to Tocqueville and a friend, Gustave de Beaumont, aristocrats liberal in inclination but unsympathetic with the new regime, to leave their native land for a season. They succeeded in being appointed to make a study of prisons in America. But the outcome of their journey of greatest significance to thinkers today is Tocqueville's *De la Démocratie en Amérique*. This we now again have in an English translation.

What strikes one at the outset in the text of Tocqueville is an almost clairvoyant presentation of certain truths concerning America in the process of her development in the midst of a complex world. Making due allowances for changes within 115 years, one cannot read without being amazed paragraphs like the following:

"There are at the present time two great nations in the world, which started from different points, but seem to tend towards the same end. I allude to the Russians and the Americans. . . . All the others have stopped, or continue to advance with extreme difficulty; these alone are proceeding with ease and celerity along a path to which no limit can be perceived. The American struggles against the obstacles that nature opposes to him; the adversaries of the Russians are men. The former combats the wilder-

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ness and savage life; the latter, civilization with all its arms. The conquests of the Americans are therefore gained by the plowshare; those of the Russians by the sword. The American relies upon personal interest to accomplish his ends and gives free scope to the unguided strength and common sense of the people; the Russian centers all the authority of society in a single arm. The principal instrument of the former is freedom; of the latter, servitude. Their starting-point is different and their courses are not the same; yet each of them seems marked out by the will of Heaven to sway the destinies of half the globe."

For similar instances of Tocqueville's observations pointing to the future (which is now the present) one may turn to such words as these: "It is therefore very difficult to ascertain, at present, what degree of sagacity the American democracy will display in the conduct of the foreign policy of the country. . . . As for myself, I do not hesitate to say that it is especially in the conduct of their foreign relations that democracies appear to me decidedly inferior to other governments." To limit ourselves to a single other illustration, we note: "The peace, the prosperity, and the very existence of the Union are vested in the hands of the . . . Federal judges. . . . Their power is enormous, but it is the power of public opinion. They are all-powerful as long as the people respect the law; but they would be impotent against popular neglect or contempt of the law. The force of public opinion is the most intractable of agents, because its exact limits cannot be defined; and it is not less dangerous to exceed than to remain below the boundary prescribed."

To a friend of mine who recently acquired these two volumes and sought clarification as to how to get most out of them in the midst of a busy life, my advice was that Volume I is the really indispensable one, to be read as an exhaustive and suggestive study of our United States in the year 1830. Volume II, first published in 1840 and consisting of essays on "The social influence of democracy," is interesting on every page; but its judgments are often academic or visionary, and its studies are "dated." Turning to Volume I, we find ourselves looking at democracy in our country through the eyes of a Frenchman of keen power of analysis, whose sympathies are genuine, but who never quiets his critical faculties. Unlike so many of his fellow-countrymen, he admires the Anglo-American cultural tradition. He can live himself into the environment of New England, and can understandingly appraise that germ of democratic procedure, the town-meeting; he has a grasp of the judicial processes obtaining in the America of 1830. His minute presentation of the history, character, and functioning of the Constitution is so valuable that if it were detached from the main body of the book it would still be a classic in miniature. Other studies in which he engages have to do with our political system, suffrage, religion in its relation to the common life of

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the people and to politics, the structure of democracy itself, and the problems of race.

While it is to the credit of Tocqueville that he wrote with vision, and in many instances had a rare prophetic quality in his comments, a critique of his work in its entirety would reveal certain errors in the midst of great understanding, and would require many pages of detailed study and analysis. John Stuart Mill's *Review of Tocqueville's Work*, which appeared in England in 1835 and was re-published in New York in 1836, consists of 46 pages of fine print. This is all the more reason why a present-day reviewer, limited as to space, can do prospective readers a favor by recommending that they turn carefully to Bradley's 92-page introduction. There Tocqueville's thinking is ably considered in the light of today's world situation in which men of good-will are laboring to build a future with complete security for the rights and responsibilities of all the people. Bradley writes of "the modern ring" of Tocqueville's apprehension in respect to the re-election of the President, quoting aptly: "If re-eligible . . . the President becomes the easy tool in the hands of the majority. He adopts its likings and its animosities . . . and instead of guiding it . . . he merely follows its bidding." He goes fully into Tocqueville's concern as to the character of our legislators and judges, as well as the laws enacted under a system in which there is ever present what the French thinker calls "the possible tyranny of the majority." "But," writes Bradley, "the tyranny we have to fear to-day, especially as to our legislatures, is . . . rather the distortion of the majority concern—the promotion of the general welfare—by the organized and concentrated pressures of specific minorities pursuing special interests." Yet if at this point Bradley takes issue with Tocqueville, his insight leads him to hearty agreement with much that Tocqueville says elsewhere as, for example, in the chapter, "How an aristocracy may be created by manufacturers." "His analysis," writes Bradley, "of the relations of employers and workers in an industrial society is searching, . . . even searing. The fact that it was written by one who had been himself an aristocrat, and before many of the most inhuman results of the Industrial Revolution had been exposed by public inquiry or private accusation makes Tocqueville's clear and inexorable judgments all the more prescient."

If this review represents a blended appraisal of Tocqueville on the one hand and Bradley, his editor, on the other, it is of necessity so. The latter has certainly caught the spirit of the former, and the highest compliment he pays him is that he treats his writings with sincere and scholarly criticism. One feels from what has been written about Tocqueville (and no one in this field may ignore the distinguished work, *Tocqueville and Beaumont in America*, by George W. Pierson) that he was a man of remarkable resources of understanding and insight, of breadth and catho-

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lic appreciation. He was a man of moral stature, whose words ring true: "Je n'ai pas de traditions, je n'ai pas de parti, je n'ai point de cause, si ce n'est celle de la liberté et de la dignité humaine." Hence we follow with appreciation such statements by him as this: "The first of the duties that are at this time imposed upon those who direct our affairs is to educate democracy; to reawaken, if possible, its religious beliefs; to purify its morals; to mold its actions; to substitute a knowledge of statecraft for its inexperience, and an awareness of its true interest for its blind instincts; to adapt its government to time and place, and to modify it according to men and to conditions. A new science of politics is needed for a new world."

In conclusion we may wisely observe with him a situation in our nation's history, in the years 1787-1789, when all outward circumstances seemed as adverse to our achieving unity for functioning as a people, as they seem today to a compacting of the procedures and plans for a United Nations. We make this final quotation with infinite gratitude to Tocqueville and with hope, based upon his words, that democracy can yet build for itself a permanent home within the framework of the Great Powers:

"It is new in the history of society to see a great people turn a calm and scrutinizing eye upon itself when apprised by the legislature that the wheels of its government are stopped, to see it carefully examine the extent of the evil, and patiently wait two whole years until a remedy is discovered, to which it voluntarily submitted without its costing a tear or a drop of blood from mankind.

"When the inadequacy of the first Constitution was discovered, America had the double advantage of that calm which had succeeded the effervescence of the Revolution, and of the aid of those great men whom the Revolution had created. The assembly which accepted the task of composing the second Constitution was small; but George Washington was its President, and it contained the finest minds and the noblest characters that had ever appeared in the New World. This national Convention, after long and mature deliberation, offered for the acceptance of the people the body of general laws which still rules the Union. All the states adopted it successively. The new Federal government commenced its functions in 1789, after an interregnum of two years."

Now that the publishers of *Democracy in America* have given this splendid work to the public they have placed themselves in a position of added responsibility, for America will increasingly require the wisdom of Tocqueville, and the present generation of students will be denied what is their due if they are not privileged to own the French writer's work in compact, not-too-expensive, form. What we still need, then, is a

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one-volume edition of *selections* from Tocqueville. If this is to come as an answer to our wishes, an indispensable part of it will be an orientating preface by Bradley.

West End Collegiate Church

EDGAR FRANKLIN ROMIG, D.D.

The Virgin Islands: From Naval Base to New Deal. By LUTHER HARRIS EVANS. (Ann Arbor, Michigan: J. W. Edwards, 1945. 365 pages with index. \$3.50.)

The problem of Federal administration of American territories, gained either by purchase or conquest, has perplexed this country ever since the acquisition of Alaska in 1867, for during the fifty years then beginning, our political jurisdiction was extended over approximately 15,000,000 people living in an area of about one-fourth the size of the 48 States. This growth stopped abruptly in 1917 at the time of the purchase of the Danish Virgin Islands. And for almost thirty years we have refrained from increasing our areas of domination. But the successful termination of the war with Japan indicates a need of additional bases in the Pacific in order adequately to protect us from future aggression.

In the light of this history of American policy regarding outlying possessions, it is significant that a new volume has just been published which critically examines Federal administrative practices in one of them—the Virgin Islands of the United States. Although it deals principally with the years from 1917 to 1935—the first eighteen years of American control, both Naval and Civil—those years, as the author points out, “are replete with lessons for those who undertake the arduous task of colonial administration.”

During almost two centuries in the hands of European powers, the Virgin Islands fared no better than any other dependent colonial people. But as soon as the Stars and Stripes were raised over Charlotte Amalie, the capital, steps were taken by the first Naval Governor to improve conditions on the islands, and these changes were speeded up when the administration was placed in the hands of the Secretary of the Interior and a civilian Governor was appointed. The author recapitulates the long early history of the Islands, including the steps leading to their purchase, and traces in detail the social, economic, and political problems which the Federal Government has attempted to solve. The historical treatment, though brief, enables the reader to examine the conditions which faced the several Governors and their advisers.

The blueprint for sweeping social and economic reforms enacted under the New Deal was drafted during the Hoover Administration. Dr. Evans describes with painstaking care the program of reform

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which was initiated in that era. But since his analysis ends with the events up to 1935, he has been forced to omit a treatment of the manner in which the Roosevelt Administration successfully improved both the material and spiritual welfare of these people. Where formerly there was widespread poverty, accompanied by deficit Federal appropriations, there is now practical self-sufficiency; where previously the question of political allegiance was in doubt, today the people are American citizens; and where in other days the Virgin Islanders were violently critical of Federal intentions and policies, their interests are now directed toward implementing the many reforms.

The final chapter, "Epilogue on Politics," fails to consider the events of the last decade. Had it considered them, Dr. Evans' conclusions would probably have reflected the progress in this area. The book, however, should encourage other students of colonial administration to do research along similar lines in our other Territories and Outlying Possessions.

Editor: *Bibliography of the Virgin Islands*
The College of the City of New York

CHARLES F. REID

Yankee Stonecutters: The First American School of Sculpture 1800-1850. By ALBERT TENEYCK GARDNER. (New York: Columbia University Press for The Metropolitan Museum of Art, 1945. 84 pages+13 unnumbered pages of plates. \$4.00.)

Mr Gardner, Research Fellow on the staff of the Metropolitan Museum of Art, has provided a readable and informative volume on our "First American School of Sculpture." He has succeeded admirably in making what might otherwise have become a dull subject into a charming and absorbing story. By shifting the spotlight away from a merely factual account of the lives and works of our early 19th-century sculptors, the author endeavors to "treat the subject as a part of the larger pattern of American life" and in so doing creates such an interesting historical and social background that future students will certainly be stimulated to continue his research.

Begun originally as a catalogue of the collection of early 19th-century American sculpture in the Metropolitan Museum of Art, the printed volume finally relegated this feature to an appendix. Meanwhile, the author had become so absorbed in what he calls the "curiosities" explaining the rise of the first American school of sculpture, that he devotes all of Part I of his book to reviewing and examining these facts.

In six informal essays, enlivened by occasional humorous reflections on the artistic quality of the marbles, Mr. Gardner discusses the problems of patronage of these early sculptors and the consequent effect upon the character and development of their work; the sudden appearance

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of this large group of sculptors and their similarities and dissimilarities in background, training, and style sources; the effects of the romance of Italy on the lives and works of the sculptors, and the conception, towards the middle of the century, of sculpture as "machinery" or "invention." Each of these fascinating accounts is accompanied by frequent pertinent quotations drawn from the literary giants of the day: Hawthorne, Cooper, Emerson. One cannot but admire the artistic and cultural interests of the citizens of our young Republic and can sincerely applaud their generous financial support of these early sculptors of their day. Small wonder, indeed, that whereas few native sculptors were at work in 1816, by 1836 three outstanding Americans (Greenough, Powers, and Crawford) were established in Rome and a whole school was hard at work at home.

Part II of *Stone Cutters* lists sculptors born in America before 1800 (the "Precursors"), continues with full biographical sketches of more than 100 sculptors born between 1800 and 1830, and concludes with a two-part list of "Successors" born between 1830 and 1840, and between 1841 and 1850. This is a most important feature of the book, possibly even more important than Part I, and these lists include quite a few unfamiliar names.

Following Parts I and II are the Appendix, listing alphabetically by sculptor the works in the Metropolitan Museum of Art, and an extensive Bibliography consisting of general source material relating to the stone-cutter's art as well as many detailed studies of the lives and productions of individual artists.

The 20 illustrations (plus frontispiece) are not limited solely to sculpture, but include also woodcuts, engravings, and lithographs showing the interior of Hiram Power's studio in Florence and of several "statuary rooms" or "galleries" in which these sculptors exhibited. A thorough index at the close of the volume adds immeasurably to its use.

Although this book, according to the statement of the publishers, is "addressed to the non-specialist who is interested in American art and American cultural history," in the opinion of the reviewer it loses a great deal of its effectiveness through lack of definition of the precise field to be covered and by its loose chronological organization. The title of the volume would seem to exclude every sculptor who was not a stonecutter, while the sub-title, "The First American School of Sculpture 1800-1850," would seem to embrace wood-carvers, wax-modelers, and others. Many of these latter craftsmen, as a matter of fact, Mr. Gardner places in his list of "Precursors" in America before 1800.

Classification by birth-date rather than by period of activity and style is, unfortunately, oftentimes misleading and unfair. The fact that several sculptors were born within a certain decade does not mean that we can

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automatically assume that the character of their work is related. Conversely, men whose birth-dates may be far apart might nevertheless employ the same style. And the danger in picking any arbitrary date to begin or end such a list is that some prominent artist is certain to have been born one year too soon or too late to be included. Harriet G. Hosmer, born in 1830, was included in the biographical list of sculptors born between 1800 and 1830, whereas John Quincy Adams Ward, likewise born in 1830 and beyond any question one of our greatest American sculptors, appears in the first half of the list of "Successors" (1830 to 1840) and merits only a single-line entry.

Many other sculptors mentioned only as being active in the 1840's, 1850's or 1860's, on the other hand, are simply assumed by Mr. Gardner to have been born between 1800 and 1830 and therefore were placed in the biographical list of the School proper. The reader is thus constantly left in doubt as to whether the author is following the original date-span established in the sub-title of the book (1800 to 1850), or the limits which he finally used in his biographical list (1800 to 1830).

The illustrations to this volume are quite successful in giving a true feeling for the originals, although, even for the non-specialist, more reproductions and some general chronological or stylistic sequence would have been desirable.

New-York Historical Society

DONALD A. SHELLEY

Memoir of Do. d'Escalente Fontaneda respecting Florida . . . Translated from the Spanish with Notes by Buckingham Smith, Washington, 1854. Edited by DAVID O. TRUE. (Miami: Parker Art Printing Association, 1944. 77 pages. \$1.00.)

The publication of this volume may be traced to the wreck of a Spanish galleon off the coast of Florida four centuries ago. Among the survivors was Hernando d'Escalente Fontaneda, a young lad who was being sent from his native Cartagena to Spain for the completion of his education. The \$25,000 in pure gold which young Fontaneda reputedly carried with him was only a small part of the treasure lost in that 16th-century catastrophe. Many of Fontaneda's fellow passengers were slain by the fierce aborigines of Florida; others shared his fate and became slaves.

For more than a decade Fontaneda worked intelligently at his enforced profession of slave, presumably in southeastern Florida. He mastered various Indian dialects, studied the curious customs and wild manners of his captors, travelled considerably, and at all times made mental note of the geography of Florida, of its animals, fish, birds, and plants.

Book Reviews and Notices

Just how and when Fontaneda gained his freedom and eventually concluded his voyage to Spain after so surprising and so rude an interruption have never been determined to the satisfaction of historians. This uncertainty has in no measure, however, interfered with the somewhat wide use made by historians of Fontaneda's *Memoir* of his Florida experiences. It was translated into English in 1854 by the Florida historian, Buckingham Smith, "from [transcripts of] manuscripts [attested by Muñoz] in the original Spanish," and one hundred copies of it were printed by George W. Riggs of Washington, D. C. Smith's notes, papers, and library (including twenty-five volumes of manuscript documents relating to Florida) were left to The New-York Historical Society; hence, as President George A. Zabriskie has pointed out, this Society is deeply interested in the republication of the Fontaneda *Memoir*.

Interest in this timely revision and reappraisal of this chronicle extends far beyond the membership of The New-York Historical Society. In Florida, where the editing and the printing took place, the appearance of this 77-page volume is an event of importance. It includes a foreword, a bibliography, the Buckingham Smith translation of the *Memoir*, edited, a 12-page "Editorial Comment," explanatory notes, and the transcription of the Spanish text of the *Memoir* which was presented to the Library of Congress by the late Jeannette Thurber Connor. The frontispiece is a map of Florida drawn by Karl Squires, indicating in color the place names used by Fontaneda.

The Fontaneda *Memoir* is "one of the earliest source records of Florida," explains Editor David O. True, and is "the most compact [16th-century] description of Florida," and the only source of data regarding South Florida "until more than 200 years later." The significance of the work thus outlined accounts for its joint publication by the University of Miami and the Historical Association of Southern Florida, and the placing of a copy in every public high school of Florida through the personal generosity of the president of The New-York Historical Society.

Lack of adherence to conventional monographic arrangement detracts from the appearance and use of the volume. There is no table of contents or index and the bibliography is placed after the foreword rather than after the text. It is unfortunate that at least a brief biographical sketch of the much-discussed Hernando d'Escalante Fontaneda was not included.

Rollins College

A. J. HANNA

Book Reviews and Notices

Pink Lemonade. By MAXWELL FREDERIC COPLAN. Commentary by F. BEVERLY KELLEY. Book designed and edited by NELSON GRUPPO. (New York: Whittlesey House. McGraw-Hill Book Company, Inc. 1945. 137 unnumbered pages, 124 photographic illustrations, quarto. \$3.50.)

Every small boy who ever carried water for the elephants, every little girl who ever wanted to be a bespangled bareback rider and every grown-up who took his children to the circus so that he would have a good excuse for being there himself, will find this delightful picture book of absorbing interest. It is the thrilling story of the daily life of the "greatest show on earth,"—the Ringling Brothers, Barnum and Bailey Circus as recorded by Mr. Coplan's magic lens. No photographer of circus life has ever assembled so many top-notch pictures,—selected from thousands of photographs and skilfully edited by the keen and appreciative eye of Mr. Gruppo with a historical foreword and sprightly comment by Mr. Kelley.

As you turn the pages, you find yourself behind the scenes. You watch the big top as it rises early in the morning, you visit the circus folk at their breakfast, you see them putting on their make-up for the afternoon performance, you see the performers rehearse their acts and you stand by while a cop captures some small boys in the act of crawling under the tent. Then the crowd arrives and the performance is on.

All of the familiar features are here: the laughing clowns, bareback riders, aerial artists, elephants, tigers and everything. Giants, dwarfs, snake charmers, tattooed ladies, giraffe-necked women, human cannon balls, cowboys and Indians,—all the thrilling feature performers pass in review. You see the Great Wallendas do their precarious balancing act, you watch the snarling lions and leopards performing in their barred arena, you hear the circus band as the pageant of dancers, acrobats, riders, strange animals and stranger people pass before you. You can almost smell the sawdust, popcorn and peanuts and taste the pink lemonade as the vendors pass through the crowded tent. Once more you relive your childhood for the American circus always has the same wondrous thrill whether you are seven or seventy and, in these remarkable pictures, you see it all again just as you remember it, whether you saw the big show last week or fifty years ago.

New-York Historical Society

R. W. G. VAIL

ACTIVITIES OF THE SOCIETY



WILD TURKEY

Original Water-Color Drawing

by John James Audubon (1785-1851)

ON JANUARY 27th, the ninety-fifth anniversary of the death of John James Audubon, a major exhibition of the great ornithologist's original water-color drawings of American birds will be opened in the galleries on either side of the vestibule and in the main-floor corridor. In 1863 the Society acquired from the artist's widow 430 of the 435 water colors reproduced in Audubon's world-famous *Birds of America*, plus thirty of his other bird paintings—a near-complete collection in this field. Supported by a selection of related Audubon material, this will constitute one of the really important exhibitions of the season. A series of three monthly lectures is planned to cover the three principal aspects of Audubon's career: (1) the man, (2) the ornithologist, and (3) the artist. A foretaste of this exhibition was offered in the

main-entrance corridor during the closing months of the year by a small display of the water colors and, at the Thanksgiving season, an easel exhibit of an oil copy of the Wild Turkey, temporarily lent by Mr. and Mrs. Screven Lorillard.

The fall season opened on September 4th with an easel display of DeWitt M. Lockman's striking portrait of Franklin D. Roosevelt, and on September 16th the seasonal closing of the Thompson Homestead Memorial at East Hampton brought the summer interlude to a close. The variety of activities carried on during the last three months of 1945 included: (1) the Society's own Exhibitions, Lectures, and Entertainments; (2) the programs of a number of Guest Organizations; and (3), beyond our own walls, several Lectures and Addresses by Staff Members.

EXHIBITIONS, LECTURES, AND ENTERTAINMENTS

On Tuesday, October 2, 1945, at 8:30 P. M., Mr. Leonidas Westervelt delivered a delightful address on "The Swedish Nightingale" and

Activities of the Society

Miss Elsie Semke sang two groups of songs of the Jenny Lind era. Those who attended received a handsome Souvenir Program containing a "Biographical Sketch of Jenny Lind" by Mr. Westervelt and an article describing "The Jenny Lind Collection" acquired by the Society during the summer. A private showing was offered in the Special Exhibitions Gallery. Opened to the public on October 3d, the Jenny Lind Exhibition was the subject of several magazine articles, news stories, and radio programs over WEAf, WOR, WJZ, and others. Mr. Westervelt himself was interviewed regarding the Collection as the guest of the "Margaret Arlen" program broadcast over WABC on November 2d. The exhibition continued till the end of the year.

In connection with the Flushing Tercentenary Celebration, on October 6th the Society installed a small but interesting exhibition of Flushing material in the display case in the main-floor corridor opposite the elevator. This case was taken over on October 27th by a Navy Day exhibition of "Our Victory Fleet—1919"—a series of eighteen water colors by Miss Marion Swinton depicting the triumphal entry of our first World War Navy into New York Harbor or the proud ships at anchor in the Hudson. Among these historic paintings—the gift of Mr. George A. Zabriskie—are several of dreadnoughts which took part in both World Wars: the *Arizona*, the *Nevada*, and Admiral Mayo's flagship *Pennsylvania*—all tragic victims of Japanese treachery at Pearl Harbor—and the heroic *New York*, then the lattice-towered flagship of the North Atlantic Fleet, now the de-commissioned veteran of Okinawa.

In the display cabinet at the other end of the main-floor corridor, opposite the information desk, an exhibit was opened on October 11th of sixty items of historic china and glass commemorating events from Washington's times to MacArthur's—all recent donations of Mrs. Robert C. Taylor. An exhibition of "Rare Colonial and New York Maps Engraved in America 1731-1809" was opened in the Map and Print Room and the adjoining corridor on October 31st, in connection with a meeting of the Geography and Map Group of the Special Libraries Association.

The St. Nicholas Day Festival was celebrated on December 6th with an afternoon program for members and guests in the auditorium and in Dexter Hall. Mr. Henry Boyd lectured on "Bird Lore and Bird Calls," illustrated with colored lantern slides of New York songbirds and imitations of their calls. During the collation which followed, music was provided by the Eric Langer Ensemble and the guests previewed a Christmas exhibition of Early American Dolls and Toys—many of them of recent accession. This exhibition was opened to the public from December 7th to 31st, under the title: CHRISTMAS IN OLD NEW YORK.

The Sunday afternoon organ programs, which were resumed on

Activities of the Society

October 14th with Mr. Harold F. Nutzhorn at the console, will continue regularly throughout the season.

GUEST ORGANIZATIONS

Several organizations used the auditorium or other rooms of the Society for lectures, meetings, or exhibitions. On October 18th the American Association of University Women attended a lecture in the auditorium on old New York prints by Mr. Harry Shaw Newman, one of our members. The Annual Convention of the National Audubon Society, held in the auditorium on October 22d and 23d, included a series of lectures and discussions on D. D. T. A selection of our Audubon water colors was hung in the entrance corridor for the benefit of those attending.

October 31st, Miss Barck, Mr. Carlson, Miss Ezequelle, and other members of the Library staff were hosts to the recently-organized Geography and Map Group of the New York Chapter, Special Libraries Association, in the Map and Print Room at a forum on the new publication of the U. S. State Department, Division of Geography and Cartography—*The Classification and Cataloguing of Maps and Atlases*, by Boggs and Lewis. Halloween refreshments were served by the maintenance staff.

During November, the School Art League scheduled three Saturday lectures—on the 3d, the 10th, and the 17th—for technical and vocational high-school students, on industrial design. On November 9th the Daughters of the American Colonists met in the Society's Board Room and were afterwards conducted on a tour of the museum and galleries by Mr. Shelley, our curator of paintings and sculpture. And on November 26th a meeting of the Society of American Historians was held in the auditorium.

The most important event conducted by a guest organization, however, was the thirty-second annual exhibition of the Allied Artists of America, from October 28th to November 25th, in Dexter Hall, the adjoining South Gallery, and the Library Corridor. The Artists offered a number of special features in connection with the Exhibition: On Sunday, November 4th, Mr. DeWitt M. Lockman, president of the Allied Artists, gave a remarkable public demonstration of facility in portrait painting—his subject being the Allied Artists' vice-president, Howard B. Spencer. On Armistice Day the Artists provided a lecture by Leon Dabo, in the auditorium, and a week later, November 18th, Gordon Grant publicly demonstrated his skill as a marine painter. At the Artists' Annual Meeting, Saturday, November 24th, among the many prizes awarded, the Anonymous Prize of \$250 went to Roy Brown

Activities of the Society

for his *Wet day Old New York*. Mr. George A. Zabriskie, who is an honorary member of the Allied Artists as well as our own president, purchased this canvas for the Society. On the final day of the show, ballots were counted for the George A. Zabriskie Popular Prize, which went to Frank Gervas for his *Winter in the Catskills*.

LECTURES AND ADDRESSES BY STAFF MEMBERS

Members of the Society will be interested in those "extra-curricular activities" of its staff members in which, by virtue of their positions here, they really represent the Society in an unofficial way. In particular, several lectures and addresses have carried the name and fame of the Society abroad while redounding to the honor of their authors.

On October 30th, Mr. R. W. G. Vail, our director, delivered an address on the "Beginnings of the American Circus" at the New York Public Library before the Adult Education Group from City College. And on November 1st, 8th, and 15th, as Rosenbach Fellow in Bibliography at the University of Pennsylvania for the year 1945-46, he gave a series of three lectures on "The Literature of the American Frontier to about 1800." These, with appended bibliographies and annotation, will be published by the University of Pennsylvania Press.

On November 8th, Miss Dorothy C. Barck, who, besides being our own librarian, is president of the American Association for State and Local History, delivered the Presidential Address at the Association's Annual Meeting in Indianapolis, Indiana. The subject of her address was "The Universality of Local History."

The Stamford (Conn.) Historical Society invited Miss Barck to repeat her address before that Society at their regular monthly meeting on December 14th.

Mr. Donald A. Shelley, curator of paintings and sculpture, gave two illustrated lectures on the subject of his special interest: "Pennsylvania German Fraktur Writing," at the Northampton County Historical and Genealogical Society, Easton, Pennsylvania, on September 28th; and "Pennsylvania German Illuminated Manuscripts," at the Graduate Students Club, The Fine Arts Institute, New York University, on November 14th.

RECENT ACCESSIONS

DURING the six months of June-November 1945, the Society received many fine gifts. All of them were appreciated, even though there is room to mention only a few of them here:

Eight account books of the donor's great-great-grandfather Aaron

Recent Accessions

Belknap (1789-1847) of Newburgh, New York, lawyer and master-in-chancery, with a collection of his papers as postmaster of Newburgh, and deeds and papers relating to properties in Newburgh and Orange County, New York; deeds and documents relating to the Lenox farm, New York City; a will of Robert Lenox, dated 1824 and cancelled in 1829, and his final will probated January 15, 1840; two account books of the donor's great-grandfather, Henry Rutgers Remsen (1809-1874) of New York, with the final accounting of his estate, September 10, 1875; and other manuscripts, books, bookplates, and calling cards. *Gift of Mr. Waldron Phoenix Belknap.*

Oil portrait of Gerard Hallock (1800-1866), owner and editor of the *New York Observer* and the *Journal of Commerce*, by James H. Beard. *Gift of Mrs. Elmer Bell.*

Maple side-chair made in the Shaker colony, Lebanon, New York, c. 1880. *Gift of Mr. Alon Bement.*

Panoramic photograph by J. H. Beale, c. 1875, showing New York City piers 1-39, from Brooklyn. *Gift of Mr. George P. Bissell.*

Carved wooden spoonrack, Pennsylvania, dated 1786; Sheraton-style side-chair, American, c. 1810; armchair of transition style showing both Chippendale and Hepplewhite characteristics, American, c. 1800; and two reverse paintings on glass, American, early 19th century. *Gift of Mrs. J. Insley Blair.*

Oil portrait of Jacob Lorillard (1774-1838) and one of his wife, Anna Margaretta Kunz, great-grandparents of the donor, by unidentified artists. *Gift of Mr. H. Schuyler Cammann.*

Hansom cab and harness made by Burr & Co., Broadway and 54th St., New York, 1895-1902, used on the Cochrane Estate, Strawberry Hill, Stamford, Connecticut. *Gift of Mr. John Campbell.*

Views and periodicals of New York City interest, including a photographic copy of first "List of Subscribers to Central Office [telephone] System"; programs of private theatricals given by the donor's parents, Mr. and Mrs. William H. Cleveland, in their home in Greenwich Village, 1866-74; autograph letter of Jenny Lind, 1850, to donor's grandfather; and other historical material. *Gift of Mr. Hayward Cleveland.*

Pastel portrait of John Ward Dunsmore, 1897, by himself. *Gift of the late John Ward Dunsmore.*

Oil Portrait of Mrs. Joseph Pollock Dunsmore (Margaret Annette Ward, 1827-1921), grandmother of the donor and mother of the artist, painted by John Ward Dunsmore, 1881. *Gift of Mr. Malcolm Dunsmore.*

Ten early maps of America, 1656-1755; photographs of two manuscript petitions for the formation of Holland Lodge, 1787; photographs of the victorious Yale crew of which the donor was acting captain and of the Navy crew for the Yale-Navy boat race, 1904; and copies of

Recent Accessions

letters from donor to Admiral Chester W. Nimitz and Captain M. D. Gilmore of the Navy Athletic Association, dated April 27, 1945, recalling the race, with reply of Admiral Nimitz. *Gift of Mr. Stuyvesant Fish.*

Bas-relief of Ring Lardner, sports editor and short-story writer, by the donor. *Gift of Dr. Samuel Gerber.*

Zee-Atlas ofte Water-Wereld, published by the widow of Pieter Goos, Amsterdam, 1676; ten scrapbooks kept by the donor's mother, Mrs. James Kent (Louisa Morris Stewart, 1879-1917); "Cortez' First View of the City of Mexico," painted by P. F. Rothermel, 1844; landscape by Jasper F. Cropsey; "Mother and Child," by Daniel Huntington, 1899; and three marine views by Thomas Birch. *Gift of Mrs. Louis A. Gillet* (Helen Van Cortlandt Kent, great-great-granddaughter of Chancellor Kent).

Three George Washington items: his letter to Brig. Gen. Richard Hampton in Philadelphia, dated Rocky Hill, October 24, 1783; his signed autograph letter to Col. Hugh Hughes, dated Mount Vernon, August 22, 1784; and his note to Col. Hughes at Fishkill, dated April 5, 1781. *Gift of Miss Sydney M. Gould.*

Mahogany shelf-clock with wagon-spring works made by Joseph Ives, Brooklyn, 1826-30. *Gift of Mr. Abraham Hatfield.*

Manuscript and printed material on Mexican affairs during the time of Maximilian, 1861-67, collected by Charles F. de Loosey, grandfather of the donor, supplementing the donor's gift of 1944. *Gift of Mr. Henry O. Havemeyer.*

Two silver coffee spoons made by Robert Wilson, New York, c. 1790, which belonged to Jacob and Anne Clark Van Tassel; gold ring made from the engagement rings of James Hood and his wife, c. 1750-1800; wax doll brought from Holland as a gift for Clara Hood in 1853. *Gift of Miss Anne C. Hood.*

Hepplewhite card table which belonged to Hon. John Watts (1749-1836); Chippendale armchair which belonged to Gen. John Watts de Peyster (1821-1907); sofa which belonged to Mrs. Robert C. Smith (1781-1868), 1 Fifth Avenue; ten other items of early furniture, miscellaneous silver and glass. *Gift of Mrs. Estelle de Peyster Hosmer.*

Business records and correspondence of Richard Irvin and Company, commission merchants and bankers of New York City, including 78 folio account books, 1853-1911, 72 letter-press books, 1865-97, orders, invoices, bills of lading, vouchers, and other papers of the business conducted by Richard Irvin (1799-1888) and his sons and nephews to 1896, revived in 1897 by Richard Irvin, 3rd, and carried on until his death in 1938. *Gift of the Misses Frances and Clara Irvin.*

Collection of pamphlets, manuscripts, and insignia relating to World War II. *Gift of Mr. Frank L. Jackson.*

Recent Accessions

Two volumes containing 79 photographs of the Anti-Motor Boat Boom 3-B, October 2, 1841—January 3, 1942, and of the Anti-Submarine Net of four-foot mesh at the entrance to New York Harbor, placed January 10, 1942. *Gift of Captain E. V. W. Keen, U. S. N. R.*

A rich collection of photographs of the vessels, life, and achievements of the U. S. Navy from Pearl Harbor, December 7, 1941, through Navy Day, October 27, 1945. *Gift of Rear Admiral Monroe Kelly, U. S. N., Commandant Third Naval District, New York.*

Marble statue, "The Truant," by C. B. Ives. *Gift of Mrs. Forrest Robert Rickard, through her parents, Mr. and Mrs. John Clapperton Kerr.*

Numerous additions to the Landauer Business and Professional Collection, especially of illustrated trade catalogues. *Gift of Mrs. Bella C. Landauer.*

Manuscript payroll book of artists employed July 15—December 16, 1892, by the donor's father for the firm of Liebler and Maas, lithographers of New York City. *Gift of Mr. Theodore A. Liebler, Jr.*

Oil portrait of Josephus Daniels by the donor, 1918. *Gift of Mr. DeWitt M. Lockman.*

Two pastel portraits by G. Gerhard of William Macy, 1881, and Eliza Macy, 1891, grandparents of the donor; oil portrait by M. W. Linsley, 1868, of Hannah Jenkins, great-grandmother of the donor. *Bequest of Mrs. Sarah Brewster Marwick.*

Bill rendered John Mitchel by James Scott, Halifax, Nova Scotia, August 12, 1813, for coffins for Captain James Lawrence and Lieutenant Augustus Ludlow, and for transporting them to and from Halifax churchyard; collection of letters to Simon Stevens, lawyer, of 61 Broadway, New York City, in the 1880's, and other documents relating to New York City piers, waterfront improvements, etc. *Gift of Mr. Harry Shaw Newman.*

Manuscripts, a memorial volume, and portraits of the donors' father, Rev. Richard Heber Newton, and others of the Newton family; and a genealogical chart of the Newton, Gretorex, Lewis, and Harley ancestry of the donors. *Gift of Mr. Richard Newton, Jr., and Mr. F. Maurice Newton.*

Collection of contemporary amateur periodicals; broadsides, leaflets, and ephemerae showing conditions in the United States during World War II. *Gift of Mr. Beecher Ogden.*

Model of "Buck Horn Inn," which stood on the southeast corner of Broadway and 22d Street, c. 1760—1840, made by the donor from contemporary data and old prints showing the Inn as it was during the Revolution. *Gift of Mr. F. E. Ogden, Sr.*

Three letters to Peter A. Jay, 1813. *Gift of Mr. Seth Low Pierrepont.*

Three whale-oil lamps, four candle-snuffers, trivet, seven dolls, 21

Recent Accessions

New York City views, and other historical material. *Gift of the late Walter S. Poor.*

Collection of 24 early to late 19th-century American apple-parers. *Gift of Mr. Charles Larned Robinson.*

About 3,000 glass negatives of New York City buildings, street scenes, portraits, etc., early 20th century; 32 manuscript order books of John Azzimonti (theatrical shoemaker), 1882-1909, containing swatches of materials and data about shoes made for many of the leading theatrical performers of the period and members of New York society, with 158 portraits of actors and actresses, many inscribed to Mr. Azzimonti from his customers; and a handcolored view of the Caprera Hotel and Garden at Clifton, Staten Island, about 1898. *Gift of Mr. Matthew Rombey.*

Silver watch with hours designated by letters of "Schermerhorn"; it belonged to Peter Schermerhorn (1749-1826), ship chandler of New York City, or to his son, John Peter Schermerhorn. *Gift of Mrs. Arthur Frederic Schermerhorn.*

Collection of photographs, books, and pamphlets relating to the activities of the U. S. Navy Eastern Sea Frontier, Third Naval District, and New York Navy Yard during World War II; invitations, tickets, and programs for launchings and commissionings at the New York Navy Yard 1938-45. *Gift of Lieutenant Abel I. Smith, Jr., U. S. N. R.*

Certificate of the donor's grandfather, John T. Lockman, Colonel, 119th New York Volunteers, Brevet Brigadier General, as a member of the Society of the Army of the Potomac, with some badges and medals which formerly belonged to him; Harper's *Pictorial History of the War with Spain* in 32 original parts and a collection of books relating to the Civil and Spanish American wars. *Gift of Miss Mary Lowry Smith.*

Twenty-eight private letter books (letter-press copies) of I. N. Phelps Stokes, 1898-1937; 36 boxes of letters received by him 1912-25, both personal and in connection with his *Iconography of Manhattan Island*; a collection of maps of New York and photographs of New York and Boston. *Gift of the Estate of I. N. Phelps Stokes.*

Sixty items of historic china and glass commemorating events from the Revolution up to the present. *Gift of Mrs. Robert C. Taylor.*

Gold watch of Moses Rogers, who designed and commanded the *Savannah*, first steamship to cross the Atlantic, 1818; marble bust of Cornelia Van Rensselaer, who married Nathaniel Thayer in 1846, by R. S. Greenough. *Gift of Mr. Kiliaen Van Rensselaer.*

Five autograph albums, manuscript notes on farming, arboriculture, and gardening, c. 1800; five manuscript receipt books: two of Rev. John Rodgers, New York, 1775-1811; one of Rev. John R. B. Rodgers, New York, 1790-1803; and two of the Verplanck family, New York and

Recent Accessions

Fishkill; tripartite indenture, on vellum, dated March 20, 1722, of three children of Samuel Verplanck, deceased, two sons of Jacobus Verplanck, deceased, and Andries Teller, for land in Dutchess County; 50 volumes—juveniles, botany, theology, music; collection of material from the Van Wyck, Cotheal, Rodgers, and Verplanck families, including costumes and accessories, quilts, children's chairs and toys, stoneware and other items of household equipment. *Gift of Mr. and Mrs. Bayard Verplanck.*

John James Audubon, *Quadrupeds of America*, in 31 original parts, 1851-54. *Gift of Mr. Bayard Verplanck and Mr. James De Lancey Verplanck.*

Oil painting of "Peck Slip, New York" by the donor. *Gift of Mr. Everett Warner.*

Collection of lithographs, photographs, and broadsides relating to the circus, and of pamphlets, newspapers, maps, etc., relating to the World's Fair, New York City, 1939-40. *Gift of Mr. Leonidas Westervelt.*

Volume containing signatures of the patrons of Peale's New York Museum and Gallery of the Fine Arts, 1825; engraved map of the "Partie Orientale du Canada," by J. B. Nolin (Paris, 1689); alabaster bust of Benjamin Franklin by an unidentified artist. *Gift of Mr. Lucius Wilmerding.*

Blue Staffordshire gravy tureen made by Ralph Stevenson with a view of Fulton Market, New York City. *Gift of Mr. Alvin Wortham.*

Twenty-four profile portraits identified and dated, probably drawn by Hans Benjamin Tappen (1773-1857), great-grandfather of the donor, in Massachusetts, Connecticut, and New York, 1792-95. *Gift of Mr. John K. Wright.*

Pair of candelabra with crystal pendants and standards representing Jenny Lind; 18 water colors and a pastel of the "Victory Fleet-1919" and an oil portrait (1929) of Dr. Hamilton Holt, President of Rollins College, by Miss Marion Swinton; oil portrait of Alfred E. Smith (1873-1944) by Henry R. Rittenberg; oil painting of the tugboat *Indian* by J. G. Tyler, Oswego, N. Y.; facsimile of the Declaration of Independence; mahogany wardrobe (with label of Thomas Burling, New York City, c. 1790) which belonged to Judge David A. Ogden (1707-1798) of Flushing; "Their Fate—the White Man's Foot," a wash drawing by Frederic Remington and three volumes by Remington; 21 volumes relating to Gen. Winfield Scott and eight other volumes of biographical and historical interest, and numerous pamphlets, circulars, etc.; "The Broadway Underground Railway: Route and Plan of Construction" (New York, 1872); and material on the Chesapeake Affair and on ships' figureheads collected by the donor for his articles on those subjects. *Gift of Mr. George A. Zabriskie.*



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The building is closed on New Year's Day, July 4th, Thanksgiving, and Christmas, and during the month of August.

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The Egyptian Collections of The New-York Historical Society are on exhibition in The Brooklyn Museum, weekdays, from 10 A.M. to 5 P.M.;
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